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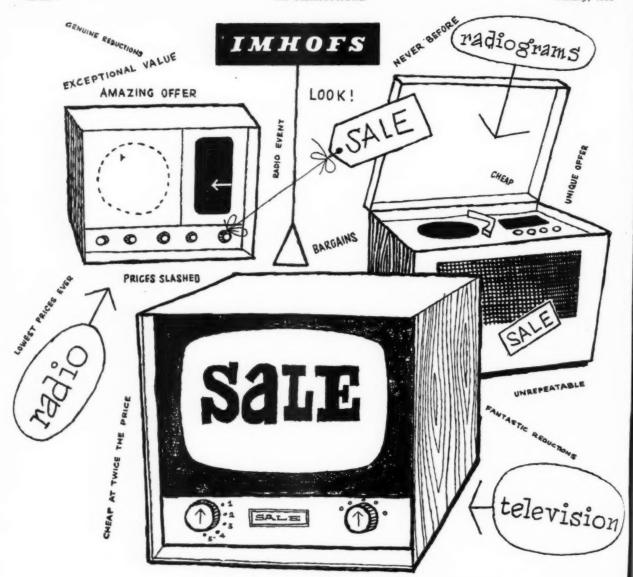
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La Gioconda

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Enzo Grimaldo

MARIO DEL MONACO

Barnaba

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Laura

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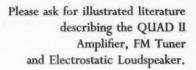
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(Excerpts chosen from many letters in similar vein received during 1957)

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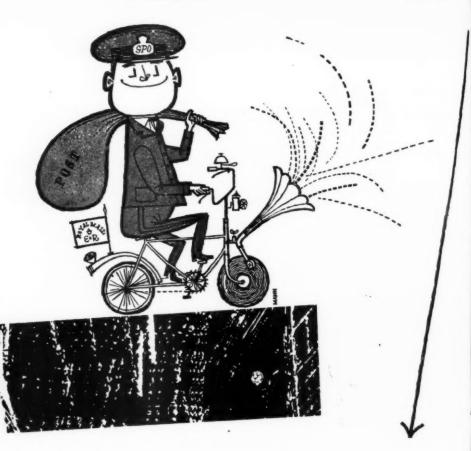
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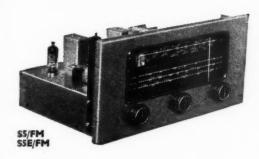
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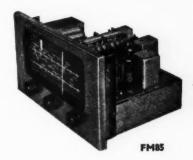
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THE GRAMOPHONE

FEBRUARY, 1958 -

Incorporating VOX . THE RADIO CRITIC . BROADCAST REVIEW

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BENIAMINO GIGLI 1890-1957

By PHILIP HOPE-WALLACE

S it not strange—this immortality conferred on singers of Gigli's generation by the gramophone? True, you could say that Caruso and Melba to a certain extent were "immortalised" by their records, but at no time in their careers can it have been felt that a record made at the prime was actually as good or even superior to a real flesh-and-blood performance; and it is all the more striking that this should be so in Gigli's case, in as much as the voice lost so little with the passing years. To those who never heard him, there is no need now to offer adjectives—" liquid", "golden", or the like. In Gigli's 1931 records of "Che gelida" or "Salve dimora" or the duet with De Luca, "Solenne is with De Luca, "Solenne in quest' ora", at the welling phrase in the major "Or mouijo contento", the wonderful sound is there for all who have ears to hear it. If that, in a terrestial sense, is not immortality, I do not know what is. contento" was well said! " Or mouijo

Gigli was not vainglorious-to call him modest seems to be leaning over backwards, for of course he was immensely and justly proud to have achieved such a fairy-story success, he the little Benjamin of a sad-eyed Esther, the cobbler's wife of Recanati, to have gone to the top of the world on the strength of that loveliness of voice alone, to have become rich, celebrated, housed in splendour who had known poverty and utter obscurity—how should he not have felt proud? He was modest in speech yet spoke often of "l'arte mia", but his talent for self-criticism was minimal and-in this, unlike the highly self-critical Caruso-his art grew but little.

Indeed, part of his immense appeal was his very artlessness; a peasant heart which poured into "Cor 'ngrato" as much sincerity of emotion as into the sublimest songs he sang; who could rouse the hackles of the persons of austere taste with such a song as "Mama" and yet force even them to admit, that in its way, no conscious art could have improved on the sheer spontancity of its singing. I have heard people say, "Yes, wonderful; but a little goes a long way", or again, "The voice was a beauty but he was a very dull artist qua artist". Of course one must concede some truth there. Not for Gigli the wondrous

management of a tiny organ so that it could still make the mightiest point (as, say, Tito Schipa or Elisabeth Schumann in varying ways, or some wonderful old lieder singer who, "without a voice", could thrill you). But to say he had no taste was to miss the point; and was said only by the sort of persons who will call an orchid "vulgar" or an Alpine sunset "kitsch". Gigli's voice which developed out of a contralto choirboy's voice and which never in the conventional sense "broke", was a natural phenomenon, a thing of beauty like a thrush's aubade or the lovesome complexion of a milkmaid (yes, it was even in a certan tradition of Italian art such as the paintings of Guido Reni, frankly effeminate in some

Gigli was capable right to the end of his career of breaking up a phrase with utterly

redundant sobs in the interest, supposedly, of expression, or flexing the sheer ease with which his voice rode on the breath with the much-criticised intrusive "H", or finishing some exquisitely spun piece of legato singing with a sudden gurgling rush of full, creamy (but incongruous) tone. He sang beautifully in tune and generally well in time, but subtleties of phrasing were simply not matters he seems to have considered important. So there were always people to find fault, to say impatiently, "Wonderful, oh dear, but . . ."

Yet there is another "but"; deeply felt by anyone who listens avidly for voices which are perfectly emitted, for the pure welling up, the utterly right placing, the fullness without forcing, the unchanging bloom, the seamless texture. To such people Gigli's singing could never be anything but a joy for ever. Note succeeded note; hothouse grapes, each limpid, perfect, luscious. The dark animal passion heard in Caruso's voice, the vibrant spinto quality in Martinelli, the gleam in McCormack's



Beniamino Gigli celebrated his 64th birthday on March 20th, 1954. To mark the occasion and in recognition of his 36 years of recording for the Company, "His Master's Voice" gave him a party at the Savoy. The illustration shows the presentation of a Silver Salver to Gigli by Mr. C. H. Thomas, the present Managing Director of E.M.I. Records Limited.

tenor were never quite like this. You couldn't fail to recognise Gigli's voice, yet it was unearthly in the way none of those three great voices were: when he sang the Hostias in the Requiem of Verdi it was like the seraph (and just to balance that, when he went soaring up to the climax of the Ingimesco to the words, "In dextra parte" it was the proudest chorister of the whole Latin Roman Church-marvellous!).

Those of us lucky enough to hear him in performance will have many memories: of his stealing the show from Ponselle's first Traviata; of his dousing the all too genuine fire in the Bohemian's stove at Covent Garden, or standing on Caniglia's train in Traviata; of his pathetic pride in exhibiting his daughter Rina when she sang Mimi to his Rodolfo after the war; perhaps, of his first Radames in Rome which I heard from the front row of the stalls and could mark his relief at his good reception (but he was never a heroic robusto, never a heroic Verdian tenor par excellence). Always one forgets the frog figure and feeble acting. One recalls the joy of hearing so many full, effortless or effortless-seeming notes rising up into the house so that you almost felt you could stretch out a hand and touch that perfect column of sound in the air. But for a gramophone amateur of this lovely voice,

the picture is slightly different; for on disc he made a contribution which is out of all proportion to the opera performances he gave here. Each one will have his preferences. I would only note a few which strike me as still, for their particular beauty, hard to match.

The following H.M.V. discs are still available:

La Tosca-complete with Caniglia (ALP 1020-1).

Marta—" M'appari"; Africana—" O Paradiso" (DB1382).

"Salve dimora" (DB1538).

La Bohème—" Che gelida manina": Faust—
"Salve dimora" (DB1538).

La Bohème—" O Mimi"; Forza del Destino—
"Solenne in quest' Ora" (with de Luca,

DB1050). La Gioconda—"Enzo Grimaldo"; Pearl Fishers—"Del tempio" (with de Luca, DB1150).

Andrea Chénier-" Si, fu soldato"; I Pagliacci " Pagliacci non son " (DA1312). fanon—The Dream; Pearl Fishers—"Mi par d'udir ancora" (DA1216).

The following have been deleted. La Bohème-complete with Caniglia (DB

3448-60) I Pagliacci—complete (DB2299-2307)

Tragaact—complete (DB2235-2307).

Andrea Chémier—complete (DB5423-35).

Madame Butterfly—complete with Toti dal

Monte (DB3859-74). Verdi Requiem (DB6210-19).

LETTER FROM AMERICA

By HAROLD C. SCHONBERG

THESE lines are being written in the closing days of 1957. A retrospective glance over the year reveals that all was not as quiet as it might have appeared on the A tremendous amount of LP surface. classical discs was released, and it has been estimated that the sales of all records will be in excess of \$400 million. Yet, according to some authorities, the Wall Street Journal among them, there probably was a 10 per cent recession in the record business; and that 10 per cent figure is echoed by the managers of some large New York retail stores to whom I have spoken. Of course it is not only in the record industry that there is a slight recession. Business has been dipping all over.

It probably was this recession that has prompted R.C.A. Victor to raise its price on classical 12-inch LP discs (in America, the expression "12-inch LP" is a tautology, for nobody releases or even manufactures 10-inch classical LPs any more). Victor is going up to \$4.98 from \$3.98, and most other companies are sure to follow suit.

The announcement, toward the end of 1957, that E.M.I. had sold Angel Records to Capitol also created much tonguewagging in the trade and elsewhere. Angel, which E.M.I. had set up to release European Columbia in America, sold a luxury line and had a catalogue that was primarily classical. E.M.I. also owns Capitol, which has developed into one of the top three American record companies in regard to volume of sales. The bulk of Capitol sales are in jazz and popular music.

company also has a thriving classical section, though one of a limited nature. When, last year, Victor and H.M.V. came to the parting of the ways, there was much guesswork here about the future of the H.M.V. Would E.M.I. catalogue in America. entrust it to Angel? Or to Capitol? Now it would appear that Capitol will have everything. The reason for the sale of Angel to Capitol is, of course, economic. E.M.I., it is said, felt that there was too much duplication between the two companies: and since Capitol had a superior distribution system, they would be able to handle the E.M.I. line that much more easily.

In any case, says Capitol, the Angel label will be continued. Future events will determine whether the Angel formulaexpensive packaging, elaborate art work and programme booklets, etc.—will be continued. In the five years of its existence, Angel built up a noble catalogue, and it would be a pity if the philosophy that guided it were allowed to lapse.

It seems that 1958 will be the year of the stereophonic disc. It also seems that the 45-degree Westrex system of stereophonic disc recording will be adopted by the American manufacturers. Initial stereo releases are being planned for the summer. Russia has its sputniks, but we will have stereophonic discs. So there! People in the industry are quite excited about stereo discs, much more than they ever were about stereo tape. The discs, and the cartridges that will be employed to play them, will be compatible, which means that the stereo discs can be sold even to non-owners of stereo equipment. The manager of the largest record store in New York said recently that in his estimation the LP disc would be on its way out in two years, and in five years it would be where the 78 r.p.m. disc is today,

On the other hand, it is unlikely that the 163 r.p.m. disc, now being sold by Vox. will make much of a permanent impression on the industry or on sales habits of the American buying public. It does have certain undeniable assets, if anybody wants them: think of a disc, a single 12-inch disc, on which repose Beethoven's Fifth, Dvořák's New World, Schubert's Unfinished and Prokofiev's Classical, all selling for \$6.95. It adds up to about two hours of music on a disc. But the fidelity is not as high as it might be (Vox makes no claim that it is), and a very good turntable is needed. It is an eerie sensation to watch this disc on the player. The turntable seems scarcely to be moving at all, and one has to resist a mighty impulse to push it along.

Some very interesting discs were issued at the end of 1957. Angel brought out a three-disc Turandot with Maria Callas in the title role. I would not call this a success. Her voice simply is not big enough for the role of Turandot. She forces unpleasantly, especially during her first scene, and I imagine that even the admirers of La Callas may find this hard to take. Even in the final scene her voice seldom takes on any colour. Elisabeth Schwarzkopf, cast as Liu, sings intelligently and sensitively. The tenor Eugenio Fernandi, has a loud voice that perpetually teeters on something between a sob and a bleat. Ping, Pang and Pong are competent, and the orchestra, under Tullio Serafin, is well managed.

Decca Archives keep busy. Walcha plays, on two discs The Art of Fugue.. Not the heroic kind of organist, Walcha plays the great Bach work simply and directly, with rather prevailingly grey registrations in the early sections. He ends with a full close instead of straggling off where Bach laid down his pen. A four-disc Decca Archive set presents the twelve Concerti Grossi, Op. 6, by Handel, with the Bamberg Symphony under Fritz Lehmann. These discs have been coming out one by one in England. They are excellent. Lehmann offers what in effect is a chamber presentation-delicate, well balanced, flowing. Decca has still another ambitious set, a two-disc album of Bruckner's Fourth and Seventh Symphonies, played by the Symphony Orchestra of the Bavarian Radio (in No. 4) and the Berlin Philharmonie in No. 7), both conducted by Eugen Jochum. He uses the "original versions", and presents smooth performances, avoiding the sentimental slushiness many conductors bring to this composer. Such a supple approach is most agreeable, for a change.

The most important single disc Columbia has released is devoted to Stravinsky's latest works, Agon and the Canticum Sacrum. Agon is a ballet, with choreography by Balanchine, that received its premiere by the New York City Ballet Company this winter. Stravinsky, using a large orchestra (though the scoring itself features small instrumental combin

ations dances stylise twelve tone-re have a Stravi only t Stravi Stravi Califor (Richa Chitjia twelve intelle is this that m

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ations), has based his work on old French Naturally the writing is highly dances. There also is a flirtation with stylised. twelve-tone techniques. I could not find a tone-row in the score, but the printed notes have a look that one would never guess is Stravinsky's. Webern, one would say; only the music, when heard, sounds echt-Stravinsky. The Canticum, conducted by Stravinsky on this disc (as is Agon, with California musicians), has chorus, tenor (Richard Robinson) and learitone (Howard Chitjian). It is a strange score, again with twelve-tone elements-frequently exciting, intellectually stimulating and very chic. It is this quality of modern-minded chic-ness

that may, in the end, destroy Stravinsky.

This is a subject I won't get into here; I'd need a long article to argue the point; but can it be that Stravinsky, with all of his skill and genius, writes à la mode music? There is, of course, a direct line from the Symphony of Psalms to the Canticum Sacrum; but whereas the earlier work is relatively simple and direct, the recent one sounds fussy and just a bit over-calculated.

In a very much earlier choral work, the Vienna Choir Boys, soloists and the Vienna Symphony under Rudolf Moralt are heard in an Epic disc of Mozart's Missa Brevis in B flat (K.275) and Coronation Mass in C (K.317). There is something very appealing about the boys' voices. Sometimes they are a little rough in sound and a little off pitch,

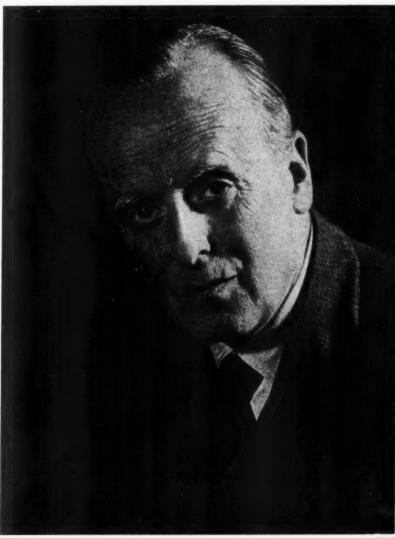
but they convey a devotional quality that more professional groups do not always achieve. Bach's Magnificat, on a Westminster disc performed by soloists, chorus and the Munich Pro Arte Chamber Orchestra under Kurt Redel, receives a competent, sober performance. Carmina Burana, Carl Orff's realisation of medieval songs, has been having a good run of popularity in America, and its latest recording, on a Vanguard disc, comes from the Hartford Symphony Orchestra and Chorale, conducted by Fritz Mahler. The soloists are Sylvia Stahlman John Ferrante and Morley Meredith. This is a good, lively performance, though perhaps not as exciting or as rhythmically precise as the Angel disc with Sawallisch.

ERIC COATES 1886-1957

By ROGER WIMBUSH

"YOU are the man who writes the tunes?" asked Ethel Smythe when introduced to Eric Coates in the artists' room at Eastbourne. Coates' astonishing gift of melody was admitted even by those who distiked his music. That and his skill in orchestration, of which he was truly a master craftsman, will remain his memorial, and in the world of music such a memorial spells immortality. In an age when nearly all popular music is written by one-note "composers" and scored by others, it is worth recalling that Eric Coates was a musician to his finger-tips. He had learnt his job the hard way and, as he himself so often insisted, in the only way. For him the composer came out of the orchestra.

Coates was a viola player. He was astute enough to realise that the scarcity value of good viola players would stand him in good stead, and when he came up from Nottinghamshire to the Royal Academy he was lucky to have Lionel Tertis as his master Yet at his first interview with the Principal of the "Macademy" (Macfarren, Mackenzie and McEwen in succession), Sir Alexander Mackenzie made a prophetic remark: "Mark my words, young man, ye'll start as a viola player, but ye'll end up as a composer ". Young Coates, shrewd as always, had submitted a setting of Burns! Long days of study followed by long nights in the theatre—there was hardly a theatre in London at which he had not playedled to playing at the historic first English performance of Elektra under Sir Thomas Beecham and to the first desk with the Queen's Hall Orchestra for seven years. He played Sancho Panza to Casals' Don in Strauss's Don Quixote, and he serenaded the lovely Lily Elsie from the orchestra pit at Daly's during the original run of The Merry Widow. He played in three String Quartets, including the Hambourg with whom he toured South Africa, crashed the inner ring of popular-song writers at the height of the ballad's popularity, and was a familiar figure at the famous table at Pagani's, which was bombed to destruction with Queen's Hall. This was the professional background to the seeming ease with which the endless Suites, Marches and genre pieces poured



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from his pen. Stonecracker John was written down on the back of an envelope on top of a horse-bus in Kilburn High Road by the man who was to conduct the première of his March, Salute the Soldier, in Trafalgar Square at the height of the Second World War.

The fact that Dan Godfrey once asked Coates his fee for an appearance as Gerontius reminds us that John, Albert and Eric Coates, in no way related, were all familiar figures in the pages of this journal. The name of Eric Coates is listed among composers from early days, in 1926 in fact, and he even appeared in the first H.M.V. Connoisseur Supplement of 1931. He had to wait for an article till 1937, and in 1940 A.R. wrote a notice of his March, Calling All Workers, that was a masterly comment on the composer. He wrote: "A continuous stream of attractive melody seems to flow effortlessly from the pen of Eric Coates. Surely there is an excellent light opera somewhere in him! His March is the best piece of war-time music I have heard yet. It is snappy, invigorating, and tuneful, orchestrated with a sure touch and put together by a musician." I know that Coates often wanted to do an opera and it may be that his acute perception of his own limitations restrained him. He retained a great love of the theatre all his life—he had seen Sarah Bernhardt and Mrs. Patrick Campbell in Polléas and Mélisande (Fauré's music) as a boy in Nottingham, and he had watched Gilbert taking a rehearsal of Iolanthe-but it is difficult to see any dramatic element in his music.

The famous story of the recording of the Knightsbridge March and of its subsequent fame has been often told. It is one of the classic legends of recording and is related, almost minute by minute, in Coates' racy autobiography, "Suite in Four Movements" (Heinemann). Elgar is reported to have worn out a recording of the Suite Summer Days—the first work the composer conducted at Queen's Hall after he had left the orchestra-and to have collected all his records. His extraordinary arrangement of Richard Rodgers' With a Song in My Heart (his only arrangement) still sounds astonishing after 27 years, and the original L.P.O recording of *The Three Men* shows the composer at his most brilliant. Years ago the Virtuoso Quartet recorded Bridge's Variations on the Londonderry Air. This was but one movement of a work contributed by Harty, York Bowen, Bridge, J. D. Davis and Eric Coates. The Bridge piece is a collector's treasure, and somebody might consider the whole work, which would give us an example of Coates's quartet writing.

All discophiles, whose collections spill over to "pops", have to consider who is a "composer". Gershwin is probably the most schizophrenic problem for all librarians, but it is curious and, I think, distressing, that although Coates appears in Grove and did so in 1928—he is not in WERM, and it is to be hoped that future editions will put this right, for Coates was definitely a composer and not a simple tunesmith.

He was a happy man, who lived a full life, blessed with understanding parents and

a devoted wife; faithful to his friends, a good trouper and a gay companion. He loved heights and worked in London throughout the Blitz in his top flat 100 feet above Baker Street Station. He knew the orchestra and he knew its tricks, even to playing a "domino" (musicians' slang for playing during a rest) with conviction. His sense of fun can still be seen on many band parts showing traces of his "B Game",

in which the letter "B" is put in front of. or instead of the initial letter of musical terms. He loved the country as only a townsman can, and with all respect to his Aunt Eliza, who never ceased to remind him that he was descended from "the Welsh Kings", he would, I think, want us to say: "Carry on, London". And so we will, helped by some of the most vibrant music that the great city has inspired.

N.B.C. SYMPHONY ORCHESTRA

By JOSEPH E. POTTS

ALTHOUGH it still exists under another name the N.B.C. Symphony Orchestra, created in 1937 specifically for the late Arturo Toscanini, ceased to function as such in April, 1954, when the maestro retired. In April, 1936, Toscanini, having conducted his final concert with the New York Philharmonic Symphony Orchestra, had returned—for good, as he thought—to his native Italy. He was 69 years old and tired, determined to free himself, in spite of all arguments and pleas, from what had become a burdensome commitment. But in New York there were many who wanted him back and who were prepared to go to great lengths to get their way. David Sarnoff, head of the Radio Corporation of America, with the resources of the National Broadcasting Company and of R.C.A.-Victor records behind him, conceived the notion that Toscanini might be induced to return to New York to conduct a broadcasting orchestra for N.B.C. He sent Samuel Chotzinoff, intimate friend of Toscanini and at that time music critic for the New York Post, to exert his persuasive powers on the great conductor at his home in Italy. Toscanini, though reluctant and full of doubts, agreed to return to America. N.B.C. undertook to organise an orchestra of the highest possible quality to give weekly concerts throughout most of the year in a specially constructed studio holding an audience of several thousand, concerts which would also be heard by countless thousands more throughout the U.S.A. and Canada over the entire N.B.C. network. Toscanini contracted to conduct ten concerts during its first season at a fee of \$4,000 a concert.

As to quality, the broadcasting company kept its word and a number of first-desk men from other leading orchestras occupied rank-and-file positions in the new orchestra when it assembled in October, 1937, for rehearsal under Artur Rodzinski, conductor of the Cleveland Orchestra and of high repute as an orchestral trainer, chosen at Toscanini's suggestion for the preliminary welding of the orchestra into a unified ensemble. The N.B.C. Symphony Orchestra gave its first concert on November 13th under Pierre Monteux, and after two more under the same conductor and three under Rodzinski, Toscanini conducted it for the first time in Studio 8H in Radio City on

Christmas Day with a programme consisting of Vivaldi's Concerto Grosso in D minor, Mozart's Symphony No. 40, and Brahms's Symphony No. 1. It was estimated that about twenty million people heard the broadcast. Toscanini was completely satisfied with the instrument that had been put into his hands and greatly relished the thought that he was bringing music into so many homes. Before the end of the first season he had agreed to conduct the orchestra for two more; as events turned out he remained, apart from one temporary break, very much its chief conductor for all the seventeen years of its existence as N.B.C.'s orchestra.

Each winter, from November to April, the orchestra provided a weekly, hour-long, concert from the studio, normally on a Saturday evening, before an invited audience; this was the most important part of its year's work. Toscanini himself usually took charge of the greater part of the twenty-two or so concerts of the series, handing over to other eminent conductors for short spells each winter. After the winter series the orchestra, with an "offseason" strength of sixty instead of its normal hundred, gave spring and summer a series of weekly broadcasts, sponsored, as were the winter concerts for the most part, by commercial undertakings, with more popular programmes and less eminent conductors. Occasionally it would make a public appearance, perhaps at Carnegie Hall, for a charity concert, and twice during its lifetime it embarked on tours. The first of these was in 1940, when it visited South America, giving sixteen concerts in three different countries, starting and ending in Rio de Janeiro. In 1950 it made a six-weeks' tour of North America, sponsored by R.C.A.-Victor, giving twenty-one concerts in twenty cities, an extremely arduous undertaking for Toscanini at the age of 83.

In January, 1949, the late Guido Cantelli, then twenty-eight years old, conducted the N.B.C. Symphony Orchestra for the first time. Toscanini had heard his performance in Milan in 1948 and was much impressed; "he conducts", he said, "as I do", and it was at his invitation that Cantelli conducted four N.B.C. concerts the following winter. He took four more in each of the next two winter series and from 1950 to 1954 was, in effect, Toscanini's associate

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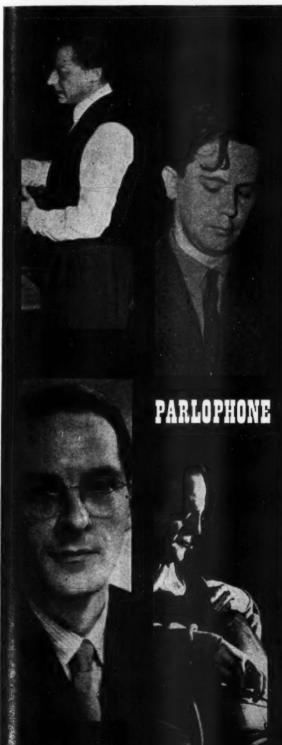
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conductor, taking charge of eight of the twenty-two concerts each of the four seasons.

It was in 1941 that Toscanini, for a time, broke away from N.B.C. Usually during the summer months, while the orchestra was engaged under other conductors in its less important off-season concerts, Toscanini returned to Italy, but during the war he perforce remained in America and formed the habit, when not otherwise occupied, of dropping in to Studio 8H to hear "his" orchestra rehearsing. Not infrequently he was far from pleased at what he heard and one day in the summer of 1941 he was so incensed that he rushed from the studio, button-holed an N.B.C. executive, poured into his ear a bitter complaint that his orchestra had been ruined, and then retired home, sending word later that he would never conduct the orghestra again. It was more than just another of the legendary Toscanini tempers; he meant business this time, refused all N.B.C. attempts to make him change his mind, and conducted none of the 1941-42 concerts. But in the spring of 1942 friends persuaded him to conduct the N.B.C. orchestra once more for five special public charity concerts and the following autumn he agreed to resume his position as chief conductor.

In the summer of 1950 Studio 8H was reconstructed for television use and from then on the important winter concerts were given at Carnegie Hall, before the usual invited audiences, and the off-season

concerts elsewhere.

Toscanini's N.B.C. programmes were for the most part confined to standard favourites—and, indeed, largely to his own personal favourites. Beethoven, Brahms, Mozart, and Wagner, with a few Italian composers, predominated and, to a much lesser extent, Debussy and Ravel. Contemporary music was almost entirely neglected and it must be admitted that when Toscanini did, on rare occasions, include a modern piece it was, more likely than not, quite unrepresentative of the best of contemporary writing. It was left to the other eminent conductors who from year to year shared the direction of the winter concerts to introduce new music of quality.

The final concert of the 1953-54 series, on April 4th, was Toscanini's farewell. He had kept his intention to resign a close secret; although there had been rumours—and his obviously failing strength lent point to them—neither orchestra nor audience knew that it was the maestro's last N.B.C. concert. It was a typical gesture of a man who disliked effusive public ovations; he was determined that his last concert should not be made an occasion for a demonstration that would have embarassed him.

Without Toscanini the N.B.C. believed that it would be unable to secure adequate commercial sponsorship for the orchestra's programmes and it decided to disband the N.B.C. Symphony Orchestra at the end of the spring series and to engage other existing orchestras for any future symphonic broadcast. The orchestra gave its final concert for the N.B.C. on May 23rd, 1954, but its members soon made it clear that they were

unwilling to allow it to die. They proceeded to put it on an independent, self-governing basis with its own organisation- Symphony Foundation of America-to manage its affairs and a new name-Symphony of the Air. One of its first actions was to make a special LP recording, without a conductor, of Berlioz's Carnival Romain Overture, excerpts from the Casse Noisette Suite, and Glinka's Russlan and Ludmilla Overture for distribution to those members of the public willing to subscribe \$10 or more to the orchestra's funds. With more than ninety per cent of the former N.B.C. Symphony Orchest a's players it has since been heard at numerous concerts at Carnegie Hall and elsewhere, and in the early summer of 1955 made an extensive and successful Far Eastern tour.

One of Toscanini's outstanding characteristics was his relentless insistence upon perfection of playing and precise attention to every relevant detail of a score. He demanded that every note should be given its just value and that every strand of the orchestral pattern should be clearly discernible. Under the urge of his passionate and fanatical pursuit of these aims the N.B.C. Symphony Orchestra became an unusually perfect ensemble, as is evident from its recordings. It is regrettable that much of its work for the gramophone, particularly in its earlier days, when Toscanini was younger, was done in Studio 8H, which, however suitable it may have been for broadcasting, was not a good recording studio; most of its later recordings were made in Carnegie Hall and were, technically, much better. More recently the orchestra has been recorded in the Manhattan Centre, New York, by D.G.G.

REVIEWERS' COMMENTS

A.R. writes:

One of our readers kindly sent me a postcard to say that his miniature orchestral score of Der Rosenkavalier has an E natural on the third note of the triplet on the last beat of the second bar after cue number 31 in the scene of the Presentation of the Silver Rose, whereas my vocal score shows E flat. The change is startling: and I played over the old H.M.V. disc and also the Decca only to find that, in each case, the trumpeter played E flat (the part is written for an E flat trumpet transposing a minor third higher, hence the note would appear either as C sharp or C natural). Sophie sings the same phrase thirteen bars later (in the key of D flat), the vocal and miniature scores showing D natural, and this is sung by Elisabeth Schumann and Elisabeth Schwarzkopf (in the 78 disc with Seefried) but not by Hilde Gueden (Decca) or, very surprisingly in the circumstances, by Teresa Stich Randall (Columbia).

Puzzled by all this, I sought the expert opinion of Norman del Mar, who has contributed a most revealing article, entitled Confusion and Error, to the current number of the quarterly magazine Score about all this kind of thing. He tells me that though the miniature score gives, in terms of actual

sound, E natural, the vocal and full orchestral scores agree in giving the sound of E flat for the trumpet. The miniature score (recently reprinted by Boosey & Hawkes) cites Clemens Krauss, who, as Mr. del Mar says, ought to have known—he was closely in touch with Strauss—as textual authority. "Yet," he continues, "the text is not entirely reliable," and he gives an instance of this in Act 1. He himself—and Rudolf Schwarz said the same thing to me—always gives the trumpet the E flat.

As Robert Walton, the principal trumper player of the Philharmonia Orchestra, was taken to task for making a mistake in a review of the recording in a broadcast of Music Magazine and by implication in my review, it is only fair to say that Karajan insisted on the E natural in face, I have since heard, of opposition from the orchestra.

This is 'a matter that will interest only a small proportion of our readers, but it seemed to me that it should be dealt with, if only in justice to Mr. Walton, to whom my sincere apologies.

D.S., who has recently returned from a 12,000-mile tour of Canada and America, writes:

Music pursues the modern traveller in hitherto unheard-of ways. Aboard Western Pacific's magnificently streamlined California Zephyr (San Francisco to Denver) I noticed a vertically aligned tape machine, spinning away merrily, in a corner of one of the coaches. Later, on turning a switch in my roomette, I heard music emanating from a concealed loudspeaker in the roof. Apparently tapes are used also for the excellent concerts of classical music to be heard every afternoon in the main lounge of the Queen Mary, in which I travelled back to England. Wherever I went, I was especially happy to meet friends and readers of THE GRAMO-PHONE, and to learn something of their views on the choosing and collecting of records. In those enlightened countries where musical culture is not highly taxed, collecting is a form of saving rather than sacrifice. I spent some time at the Audio Fair in New York, and found it intriguing in a mad kind of way: about 200 rooms and miles of corridor bulging with hi-fi fans. Advanced as some of the equipment was, the demonstrations seemed, in many cases, quite puerile and ill calculated to show off the excellence of amplifiers and speakers.

Dr. Fred Hamel

We deeply regret to announce the death of Dr. Fred Hamel, Director of the D.G.G. Archive series, on December 9th, 1957. Hamel, who was born in Paris in 1903 of partly British parentage, settled in Berlin whilst still young and eventually studied chemistry and music. He was for some time a music critic, but later turned to research. His association with D.G.G. dates from 1948, and the building up of the Archive series owed much to his taste and vision. He was a man of quiet charm with a sincere belief in his vast project, and his influence as well as his personality will be sorely missed in the world of recording.

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ORCHESTRAL

ADAM. Si j'étais Roi : Overture. AUBER. La Muette de Portici: Overture. Bamberg Symphony Orchestra conducted by Fritz Lehmann. D.G.G. EPL30146 (7 in., 16s. 8½d.).

The performances are solidly agreeable, rather than sparkling; and the cheerful Adam, at least, could easily have sparkled. The other, perhaps, only with more difficulty-flowering from comic opera into a serious patriotic subject (just a year before Rossini did the same with William Tell).

Auber did not quite manage a dramatic overture, limiting his seriousness somewhat inadequately to the choice of a minor key. La Muette de Portici, however, has had one stroke of good fortune in being known in English as Masaniello-both The Dumb Girl of Portici and The Mute of Portici would have had their drawbacks.

If sparkle is only mildly missing from the performances, it is much more seriously missing from the recordings. These are so far from D.G.G.'s best as to be at times M.M. almost fuzzy.

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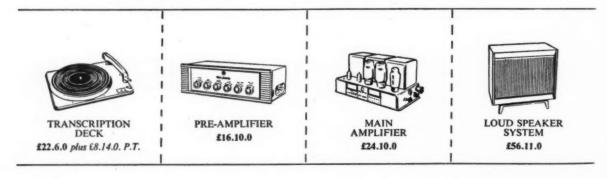
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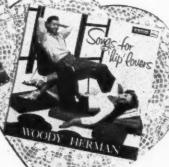


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HANDMADE GRAMOPHONES LTD 6 NEWMAN STREET, LONDON, W.I MUSeum 3971 in Pitti in Ron ductor fifteen) soon af Orches records leader. golden Americ and D. contrac

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in Pittsburgh, U.S.A., and at present lives in Rome." His first appearance as a conductor was at the age of nine, but later (at fifteen) he began to give violin recitals, and soon after joining the Pittsburgh Symphony Orchestra—familiar in Great Britain from records issued by Capitol—he became its leader. His conducting has apparently won golden opinions in the United States, South America and the continent of Europe, and D.G.G. have given him an exclusive contract. It sounds as though perhaps someone should invite him to visit England.

This record, Maazel's first to be released in this country, goes some way to confirm the claims made by his publicity. It contains exactly the same music as the Mitropoulos record which I reviewed last month, with the exception of the Introduction to the whole work. Unfortunately the movements are arranged out of the order in which they occur in Berlioz's "dramatic symphony"; on one side we get Romeo alone and the feast at the Capulets' followed by Queen Mab, and on the other the love scene is followed by Romeo at the Tomb. This has been done, evidently, to even up the recording-time on each side of the disc, but it destroys Berlioz's intentions even more completely than the Mitropoulos selection did. Here the orchestral sections of the work are completely divorced from their dramatic context, and with the best will in the world I feel I must mark that down as a fault. But anyone willing to disregard the violence done to Berlioz's conception will find a great deal to admire in this record. Maazel shapes and phrases the music with great care and (on the whole) authority. He is able to set and hold a really slow tempo, which is something that surprisingly few conductors can manage, and to my mind he is much more at home with Berlioz's sinuously sensuous melodies than is Mitropoulos.

The recording is also very good, although for some reason the horn-calls towards the end of the Queen Mab scherzo are hopelessly fuzzy and indistinct-I suspect both conductor and recording to be at fault at this point. Apart from this my only really serious complaint is the tempo adopted by Maazel for the grande fête. This is, and I say it quite dogmatically, too fast. Berlioz marks it at minim 108, which is pretty fast on any reckoning, but Maazel takes it at something like minim 126. The Berlin Orchestra do their best for him, and a good best it is, but even so the music sounds scrambled and messy. This is the only serious weakness on the entire disc, for Maazel manages to convey the hysteria of Romeo at the tomb without losing control. I very much hope that it does not indicate a streak of mere showmanship, for on the evidence of the rest of the record he is an exceptionally gifted musician. Let us hope that this is simply a miscalculation of the moment, because we have few enough conductors able to do justice to this great music. I look forward with keen anticipat on to hearing more of Maazel's records, and am only sorry that I have to qualify my review of this first one with a complaint, however unimportant. J.N.

LTD

BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". Cleveland Orchestra conducted by George Szell. Fontana CFL1001

(12 in., 41s. 9d.).

N.B.C., Toscanini
Philh., Karajan
V.P.O., Furtwaengler
V.P.M., Horenstein
V. Op., Scherchen
V. Op., Scherchen
N.Y. Stadium S.O., Bernstein
Philb., Klemperer
Concertgebouw, Kleiber
(4/51) (11/56) (R)LXT5215

(4/51) (11/56) (R)LXT5215 Chicago S.O., Reiner (7/57) RB16001 Sym. of Air, Markevitch (9/57) DGM18350

This is in every way a very impressive Eroica indeed: in Szell's direction, in the orchestra's playing and in Fontana's recording which is not only of good tonal quality but is honest in the sense that woodwind balance and so on are "concert hall" and not faked studio.

Szell takes a brisk view of the first movement, like Toscanini and Kleiber (but nowhere exceeds all reasonable speed limits as Reiner does). Klemperer, in his tremendous performance, takes a far broader tempo which might be criticised as allegro but scarcely con brio: yet what he makes of it is undeniably something more overwhelmingly powerful than any of the others achieve. But should you prefer the quicker speed, then Szell is your man, for the sound of this record is of course far better than that of its rivals in interpretation, the early Toscanini and Kleiber (even in Decca's retransfer of the latter).

All the rest of the symphony I enjoyed greatly: a Marcia Funebre in which the playing of the last pages really touches the depths of human feeling, a lively Scherzo with very good horns in the Trio, and a well-judged finale.

I cannot avoid saying that I still think that Klemperer has given us one of those performances that we can only hope for once or twice in a lifetime. But if for some reason you don't agree, then I think that, considering both performance and recording, I would choose this new Fontana before all the other ten.

T.H.

BIZET. L'Arlésienne: Suites Nos. 1 and 2.

GRIEG. Peer Gynt: Suite No. 1, Op. 46; Suite No. 2, Op. 55. Philadelphia Orchestra conducted by Eugene Ormandy. Philips ABL3171 (12 in., 41s. 9d.).

To get all these Suites on one disc is obviously economical, but all come up against competition from Beecham's recent recordings, and even though these latter cost more, they are without doubt worth it. Beecham's record of the Bizet Suites does also contain the same composer's Overture Patrie, while his Peer Gynt music adds two numbers not in the orchestral suites—as well as soloist and chorus in the pieces which were originally intended to have them.

Ormandy's 1st L'Arlésienne Suite is his least successful bit of conducting. He is almost ruthlessly brisk and businesslike and not much else. The saxophone playing of that lovely tune in the Prelude is mechanical, the Minuet is shot quickly through, and the bells in Carillon ring out with relentless

insistence. The 2nd Suite fares better, for it is more easy-going, except for the Farandole which is very fast indeed—effectively so, I thought, until I heard the march tune returning and then I changed my mind. Beecham, with his enormous sense of style, is just plain better throughout.

The Grieg Suites are much more successful, with a movingly played Aase's Death and most effective versions of the lively pieces, though again, in Morning Ormandy quite fails to equal Beecham's evocation of the early summer scene.

The recording is generally good, except that there is a lack of bassoon in the 'cello variation of Bizet's *Prelude*. There are no scrolls between pieces, only one between each pair of suites—everybody will at some time or other want to play the piece of his choice and not necessarily a whole suite.

There is much that is brilliantly played and effective on this disc, and if money is a prime consideration it may give adequate pleasure. But there is no doubt that the lover of real style and of beauty in orchestral playing should go for Beecham, especially in the Bizet.

T.H.

d'enfants. London Symphony Orchestra conducted by Emanuel Young. Parlophone PMC1045 (12 in.,

35s. 10d.).
Symphony in C:
French Nat. Radio (9/54) 33CX1178
Stokowski S.O. (11/54) ALP1181
Suisse, Ansermet (5/55) LXT5030 or (R)LXT5380

This is a spirited and well played performance of the symphony, though not one of outstanding style nor (in the slow movement's opening, for instance) of great imagination. A little less speed and gusto in the first movement would give opportunity for point and charm, for such things as a real diminuendo to pianissimo. On the other hand Emanuel Young handles the long string melody in the slow movement very well indeed and the oboe playing (I suppose by Roger Lord and his partner) is really beautiful. Another asset is the great clarity of texture throughout, helped by admirable recording. I would sum it up as a lively and good performance which still is not an ideal one. But neither are any of the others already recorded, and perhaps we must hope that Beecham will do it one day.

Cluytens shows imagination but suffers from a poor recording, especially of the first movement. Ansermet's recording makes the strings sound abominable. Stokowski's performance is often unattractive. There remains Lehmann, another straightforward performance like Young's, which I enjoyed rather more on hearing it again, and the choice seems to be between these two. I would go for this new Parlophone, for it is completed by an attractive performance of the delightful Jeux d'Enfants suite. But what a pity that Parlophone did not put the symphony complete on to one side, as all the others, except Columbia, do. Lehmann's version does have the advantage there. (Its reverse contains two of Grieg's Symphonic

BLOCH. Schelomo-Hebrew Rhap-

sody. TCHAIKOVSKY. Variations on a Rococo Theme, Op. 33. André Navarra ('cello), London Symphony Orchestra conducted by Richard Austin. Parlophone PMC1046 (12 in., 35s. 10d.).

Schelomo: Nelsova, L.P.O., Bloch Nelsova, L.P.O., Ansermet Rococo Variations: (11/50) LX3016 (8/55) LXT5062 George Variations:
Gendron, Suisse, Ansermet
Tortelier, Philh., Menges
Fournier, Philh., Sargent
Cassado, V.P.M., Perlea (3/54) LXT2895 (9/56) ALP1336 (2/57) 33CX1407 (4/57) PL9360

Schelomo is given a beautiful performance. But it is among the most intense music ever written, exploiting further than anything else in the repertory the particularly passionate variety of nostalgia appropriate to the 'cello; and not quite all of the intensity is realised here. Navarra is not, I think, unwilling to seek it; but there is a quality of refinement in the orchestral playing-welcome enough, goodness knows, if the music had been Mendelssohn !-that allows Bloch's messianic prophecies only a slightly censored utterance.

The refinement does not always quite extend to a perfect unanimity of ensemble; Austin seems to have had difficulty from time to time with chording. The recording, though, is very good, suffering only from one or two defects of balance-an important timpani solo is scarcely audible; and surely the double-bassoon should have been more nearly an equal partner with the solo 'cello at the close of the work?

One small textual point calls for comment. Navarra misreads a quarter-tone passage; understandably enough, for Bloch's notation of it is virtually unintelligible. Faced with a C sharp in normal stave notation, and a written instruction "+ ½ del tuono", Navarra plays D semi-flat; so, other things being equal, I think would I. But other things are not equal, for D semi-flat does not in the context make musical sense, and C semi-sharp does. The uncertainty may be resolved by reference to the record of the piece conducted by Bloch himself, on which he declares C semi-sharp to be the required This Navarra could, and I suggest should, have found out before making a permanent recording of a masterpiece of this order. Flatly ignoring a score has long been recognised as an undertaking requiring some strong justification; flatly ignoring a composer-conducted recording requires, I think no less. The principle, of course, is substantially more important than the one note involved in this particular instance.

The Tchaikovsky, needless to say, is plain sailing, involving no quarter-tones (at least, not with Navarra!). Here again there is substantial beauty in the performance, both solo and orchestral, and a formidable technique indeed allows many of the variations to be taken rather faster than is usual. This is not always to the music's advantage; and a slight acidity in the soloist's tone, very well in place in the Bloch, seems rather less suitable in the Tchaikovsky.

Although this Tchaikovsky, like the Bloch, is well recorded, yet in general it is perhaps not quite the equal of the best of its pre-The Tortelier and Fournier decessors.

versions are both first-class, and offer a choice of couplings; the Saint-Saëns A minor Concerto and Fauré Elégie with Tortelier, and a very good version indeed of the Schumann Concerto with Fournier. Cassadó's Tchaikovsky, too, is very good; and this fills up an excellent version of the Dvořák Concerto.

In the case of Schelomo, Zara Nelsova's recording with Ansermet, backed with Bloch's Voice in the Wilderness (another intensely moving work) forms no less than a marvellous disc. The earlier recording with Bloch himself pales in comparison; yet it has, of course, a special authenticity of inestimable value. But I don't wish to labour the point again! M.M.

BOCCHERINI. 'Cello Concerto in B flat major.

HAYDN. 'Cello Concerto in D major, Op. 101. Amadeo Baldovino Amadeo Baldovino 'cello), Pro Arte Orchestra conby Fernando Previtali. ducted H.M.V. ALP1541 (12 in., 41s. 81d.).

Coupled as above: Fournier, S.C.O., Muenchinger (12/54) LXT2968 Boccherini Concerto: Hoelscher, Berlin P.O., Matzerath (12/57) DGM19089

Haydn Concerto:
Mainardi, Berlin P.O., Lehmann
(9/56) DGM18222
Bengtsson, Danish Radio, Woldike (11/57) ALP1501

Baldovino has a full, sure, warm tone, and is a lyrical interpreter; and he is well balanced against the orchestra. Purely as sound, the new disc is superior to the similar coupling on Decca, in which Fournier (especially in the Boccherini concerto) is brought forward so much as to impart an occasional harshness to his tone, while the general sound is less comfortable. Baldovino's free, romantic way with the Boccherini is most attractive, and if this concerto is your prime consideration, you will probably prefer the H.M.V. disc. But in the Haydn work freedom becomes sluggishness, lack of impulse; here it is Fournier and Münchinger who keep one's mind on the A.P. music.

BRAHMS. Symphony No. 1 in C minor, Op. 68. Philharmonia Orchestra conducted by Otto Klemperer. Columbia 33CX1504 (12 in., 41s. 81d.).

2 In., 41s. 8 dd.). (e/52) (R) LXT5366 (11/52) ALP1912 (12/53) LGX66003 (2/54) 38CX1053 (6/54) WLP5189 (7/54) ALP1152 (1/55) AXTL1064 (8/55) ABR4037 (6/56) DGM18182 (6/56) NCL16000 (7/57) LXT5292 (11/57) P8340 Concertgebouw, Beinum N.B.C. S.O., Toscanini Berlin P.O., Keilberth Philh., Karajan V. Op., Scherchen Philh., Cantelli V. Op., Scheeler, Wallenstein (1/56) AXT1.1064 |
Los Angeles P.O., Wallenstein (1/55) AXT1.1064 (1/55) AXT1.1064 (1/56) AXT1.1064 (1/56) DGM18182 (1/56) DGM18182 (1/57) CANTESPE (1/57) CANTESPE (1/57) RB16024 |
Symphony of the Air, Markevitch (1/2/57) DGM18864 (1/

This must be the most monumental performance of the symphony yet recorded. At the start the violins soar wonderfully over a very ominous drum-beat-Toscanini seems at least twice as fast: the allegro is slowish and powerful where Toscanini is fiery. The andante sostenuto of the slow movement often feels more like an adagio, the Scherzo has grace, but what a grave grace. The introduction to the finale is truly

tremendous, but the brio of the well-known main tune of this movement is a solemn brice (if you can have such a thing). It is undoubtedly a very great performance of its kind, but it will not be to everyone's liking.

The playing of the Philharmonia is wonderful, the detail marvellously clear. (Klemperer has that ability which Toscanini also had of revealing all sorts of touches in a score that one hadn't realised have such significance. Whatever you may think of any performance of his, you always learn something new about the music from him). If you accept this reading, then there are only two minor points at which to cavil. The first bars of the opening allegro are unsteady and lead one to expect, indeed, a faster speed that eventuates: and the exaggerated separation of the string chords round about bar 150 in the same movement -and similarly later on-is surely tiresome.

I have compared Klemperer and Toscanini, yet no two could be much more Both are great, but where Klemperer's whole conception is sheerly powerful, Toscanini's is enormously spirited. As to the others, I more and more appreciate Boult's very convincing and fine performance (with a bonus in the *Tragic Overture* thrown

And mentioning the others, I must refer to my last review of this symphony (December) when I was somehow made to recommend a version by Kubelik-which may have struck some readers as odd, for he has not recorded the work! The Decca/ Vienna Philharmonic record is conducted by Krips and as through an oversight I hadn't then heard this version, I feel I ought to mention it specially now. It is a good, sound performance, without any tiresome affections and I enjoyed it: but it isn't great in the sense that Toscanini's or Klemperer's versions are great. Boult comes nearer to that and is a happy mean between the two extremes.

The new recording, by the way, is good, though you will have to compensate for rather shrill violins when they are playing high and loudly.

BRAHMS. Violin Concerto in D major, Op. 77. Leonid Kogan (violin), Paris Conservatoire Orchestra conducted by Charles Bruck. Columbia 33CX1506 (12 in., 41s. 8½d.).

Renardy, Concertgebouw, Munch (7/51) LXT25/6
de Vito, Philh., Schwarz
Ferras, V.P.O., Schuricht (8/64) LXT2949
Martzy, Philh., Kletzki (10/64) 33CX1165
Stern, R.P.O., Beecham (1/55) ABL3023
Haendel, L.S.O., Celibidache (2/55) CLP1032
Oistrakh, Dresden Staatskapelle, Komwitschny (7/55) DGM18199
Heifetz, Chicago S.O., Reiner (3/56) ALP1334

Heifetz, Chicago S.O., Reiner (3/56) ALP1334 Schneiderhan, Berlin P.O., Kempen (5/57) DGM18132

Kogan gives a clean, accomplished performance of the concerto, though not one distinguished any great imaginative insight (except, perhaps, in the closing pages of the first movement, where he shows a real sense of poetry). The orchestral contribution is pretty undistinguished, and the French wind gives an almost unstable start to the slow movement, and so the record is not really to be classed among the leaders in this field.

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BRITTEN. The Young Person's Guide to the Orchestra.

PROKOFIEV. Peter and the Wolf, Op. 67.* Philadelphia Orchestra conducted by Eugene Ormandy.
*With Cyril Ritchard (narrator). Philips ABL3193 (12 in., 41s. 9d.).

Printips ABL-3193 (1; Young Person's Guide: Concertgebouw, Beinum Philh., Markevitch Minneapolis S.O., Dorati Peter and the Wolf: L.P.O., Malko, Phillips Philh., Markevitch, Pickles (3/54) LXT2886 (3/55) 33CX1175 (11/57) MRL2533

(11/50) LX3003 (10/52) DLP1001 A nice coupling and possibly the answer to several outstanding junior record tokens. For the first time we here get Peter and the Wolf all on one side, without a distracting turn-over, but whether this performance is actually better, except in its vividness of sound than the Philharmonia one, with Pickles as narrator, I beg to doubt. The Pickles as narrator, I beg to doubt. recording is wonderfully fresh but that is not quite everything in such a piece; and I feel (it is only a subjective reaction) a certain offhandedness and lack of natural affection in the way the tale is presented. Of course the intention may have been to avoid at all costs the too coy, cosy and intimate manner-which can grow oppressive at several rehearings. Cyril Ritchard does not exaggerate but he does not, on the other hand, quite avoid sounding in the faintest degree bored and patronising.

On the reverse, the Young Person's Guide is played "straight"—that is to say without commentary or preliminary explanation, simply as the highly enjoyable and beautiful "Purcell Theme, with variations and fugue", which it is. Again the sound of the orchestra is very pleasingly captured, with fidelity, but there will still be those who prefer the old Decca disc as warmer, more exciting. Such comparative remarks are made for the benefit of those possessing either or both of these pieces already, that they do not too lightly discard them. To those coming fresh to the problem of whether to increase (say) a school collection by buying such a disc, this new coupling can be recommended without stint.

P.H.-W.

BRUCKNER. Symphony No. 4 in E flat major, "Romantic" (original version). Bavarian Radio Symphony Orchestra conducted by Eugen Jochum. D.G.G. DGM19057-8 DGM19057-8 (two 12 in., 83s. 6d.).

Original version:
V.S.O., Klemperer
Netherlands Radio P.O., Kempen (11/54) LGX66026-7

Revised version:
Philh, Matacle
V.P.O., Knappertsbusch
Pittsburgh S.O., Steinberg
Who would have thought that six versions of a Bruckner symphony would one day be competing for our attention? The latest is an expansive reading, broadly conceived, filled with affection and understanding. Jochum's hushed, dramatic pianissimos, tender, lyrical solo entries and slow-mounting crescendos often bring Furtwangler to mind. The performance spreads itself luxuriously over four complete sides; the timings of the movements are (roughly) 171, 17, 101 and 201 minutes. It should have been possible to get the slow movement and the Scherzo on to a single side; but

since fill-ups are so often merely fill-ups, not particularly wanted for their own sakes, the basic price of the symphony would remain the same; and D.G.G. are evidently not

yet prepared to give us a 35-minute side.
"Original Version", in this case, means
the "1936 Original Version" by Robert Haas, the grey, not the light blue, score of the Brucknerverlag (available here from Hinrichsen), which combines the first three movements of Version II (1878) with the 1880 finale. In one place Dr. Jochum seems to depart from this, in the opening section of the Trio, where flutes and oboes reverse parts (as in the Loewe-Schalk recension). The rustic oboe tone, doubling the clarinets in the melody, can be heard in the Klemperer performance, and seems to me more suitable. Those who feel Klemperer's reading too tight-drawn, not expansive enough, should be willing to pay twice as much for the new version—which is beautifully recorded, spacious in sound, with every part clear, but no exaggeration of timbres.

DEBUSSY. Images pour Orchestre. L'Orchestre de la Suisse Romande conducted by Ataulfo Argenta.
Decca LXT5348 (12 in., 39s. 11 d.).
Suisse, Ansermet
Concertgebouw, Beinum (7/55) ABR4032

It is strange to meet the Suisse Romande orchestra not under Ansermet (especially in this work which he has already recorded for them), but the new combination with Argenta is a very great success, and Decca have kept up the marvellous standard of recording they almost always produce for Ansermet himself. Indeed, there are many places where my complaint is that the sound is too hi-fi! In Les parfums de la nuit, for example, I don't want this tremendous clarity. Let recording experts read an article by the late Dr. Ernest Walker called The Value of the Indistinct-if any of them are interested, he wrote it for The Times, and it has been reprinted in Free Thought and the Musician (O.U.P.). I want a veil of magical sound in much of this music-but the experts don't like any sound that is veiled (and that is the defect of the Royal Festival Hall). Also, on this record there is never what I would call a real pianissimo sound, much less any effect of lointain, that word that occurs so often in this score. So, for all the brilliance, there is a great loss of atmospheric magic.

However, if you really want to hear everything that is in Debussy's score, this will be your choice: even the slightest reference to a scrap of theme, pizzicato in the double basses, is brought to one's notice. Trumpets are certainly too forward, by the way, and so are the oboes in the Rondes de Printemps (in the first half of it, at any rate).

Myself, I shall stick to my old Ansermet (newly pressed by Decca) or to the economical 10-incher of van Beinum, for all the splendours of this latest performance. But it is splendid, have no doubt. T.H.

> THE CLASSICAL LP CATALOGUE A COMPLETE GUIDE TO RECORDED ENTERTAINMENT

DEBUSSY. La Mer.

RAVEL. Daphnis and Chloé: Suite No. 2. Los Angeles Philharmonic Orchestra conducted by Erich Leinsdorf. Capitol P8395 (12 in., 41s. 81d.).

41s, 8½d.).

Cowplet as aboue:
N.B.C. S.O., Toscanini
La Mer:
Suisse, Ansermet
(1/52) LXT2632 or (1/57) LW5267
Philh., Karajan
C.-E., Inghelorecht
Philh., Cantelli
St. Louis S.O., Golschmann
Detroit S.O., Paray
Boston S.O., Munch
Daphnis and Chlos Suites:
Fr. Nat. Radio, Cluytens
Hague P.O., Otterloo
Belg. R.O., Andre (No. 2 only)

Markevitch (No. 2 only)

Markevitch (No. 2 only)

Philh., Markevitch (No. 2 only)

(11/54) 33CX1197

111/No. 2 only)

(2/57) BLP1089

This record manages to combine sumptuous sound with sensitive performance (and with glorious music) in a way which puts it in the very first class.

The Debussy is particularly successful. Leinsdorf shapes every phrase with care, and the players respond with poetry of a high order. The brass section is outstanding—not only is it perfectly balanced within itself, but the principal trumpet will adopt from moment to moment volume, tone, and style to merge into a chord. to dominate a tutti, or to play a romantic solo as the case may be; and to do this is to display a greater care for style in this music than any French brass players do to-day. Yet the brass are on this record only representative of the whole orchestra.

In the Ravel, for example, it is initially perhaps the strings who call for mention. Can that melting moment when Daphnis and Chloe begin the mime of Pan and Syrinx ever have sounded quite so melting before? Yet a few bars later it is the flutes who take the honours, culminating in an altogether ravishing bass flute solonow at last we know what instrument Pan was really playing that day under the Mediterranean sun when music was born in a cadenza of optimism about the human

The final dance of the Ravel might perhaps be considered to lack the last degree of impetus; but if so, it is certainly only that last degree, and the fine quality of recording goes far towards sustaining an unflagging interest. Particularly good in the general sound is an almost perfect balance throughout which must have been the result of very much painstaking attention to detail. Just once something obtrudes too far—the pizzicato basses opening La Mer—but it is only just that

The record competes directly, considering the particular coupling, only with Toscanini's H.M.V. disc. To this its sound is so superior that I have no hesitation in preferring it; though I should in fairness add that the H.M.V. is from all points of view among the very best of the Toscanini recordings, and commands a wide following.

Of the many other versions of La Mer available I would rank with this new Capitol only the first-class R.C.A. of Munch and the Boston orchestra, who

couple the Debussy with Ibert's Escales (thus qualifying twice over for the scintillating seascapes which drench the sleeves of nearly all these discs). This R.C.A. is a New Orthophonic High Fidelity Recording, the Capitol a Full Dimensional Sound of Incomparable High Fidelity. By contrast Paray's Mercury recording ranks merely as a High Fidelity Olympian Living Presence. Yet in spite of its title it, too, sounds very good, and offers an alternative backing in coupling an acceptable La Mer with more Debussy, Ibéria and the Prélude à l'aprèsmidi d'un faune. Golschmann's Philips version, of which I now think I rather underestimated the quality of sound when first reviewing it last August (I'm sorry), offers Ravel's La Valse and Valses nobles et sentimentales. The remaining versions of La Mer now all sound too dated, in varying degrees, to be strong candidates. Ansermet's Decca, in its MP pressings, could be found a most useful single-disc version; and only the existence of so many good modern versions make it reasonable to overlook Karajan's fine Columbia disc, with the Ravel Rapsodie Espagnole for backing.

The Daphnis and Chloé theorem is a simpler one, for Cantelli's ten-inch H.M.V. record coupling the Second Suite with the first two (Nuages and Fêtes) of Debussy's is of altogether outstanding quality, eclipsing all other versions of the Ravel suite save only the new Capitol; and this it makes look expensive if not exactly inadequate. Indeed, the only alternative to these two that I would propose is not listed in the above heading at all: it is H.M.V. ALP1374, on which not merely both Daphnis and Chloe suites but the whole enchanting ballet is offered by Munch, in a first-class performance by the Boston Symphony Orchestra and singers to match. M.M.

FALLA. Nights in the Gardens of Spain.

FRANCK. Symphonic Variations for Piano and Orchestra. Margrit Weber (piano), Radio Symphony Orchestra of Berlin conducted by Ferenc Fricsay. D.G.G. DGM19098 (12 in., 41s. 9d.).

Nights in the Gardens of Spain:
Rubinstein, St. Louis S.O., Golschmann
(10/53) ALP1065
Novaes, V.P.M., Swarowsky
Soriano, Madrid Chmbr. Orch., Argenta
(3/55) TW91019
Ciccolini, Fr. Nat. Radio, Halffter
(6/55) 33CX1221

Curzon, N.S.O., Jorda (3/56) LW5216 or (11/56) LXT5165 del Pueyo, Lamoureux, Martinon (10/57) SBL5213

Symphonic Variations:
Lympany, Philh., Susskind (12/52) CLP1002
Ciccolini, Paris Cons., Cluytens (12/54) 33CX1190
Badura-Skoda, L.P.S.O., Rodzinski (1/57) WLP20026

Badura-Skoda, L.P.S.O., Rodzinski (1/57) WLP20026 Bernathova, Prague S.O., Smetacek (11/57) LPV202

Margrit Weber is a capable but very limited pianist: limited, not technically but in variety of tone and expression. She does not show enough variety of character in the Franck nor enough range of colour in Falla's work. The result is inevitably somewhat dull. All the first part of the Variations rather hang fire too, and for this

Fricsay must be blamed as well as the soloist, much of it being caused by the deliberation with which he conducts so many phrases, making each "significant" but losing the onward flow in the process. In Falla's score he and his orchestra bring out the colour all right, but the small range of the piano playing prevented the whole thing from entrancing me, as this work usually does.

The recording is good, though the soft 'cello tune in the Variations is not as clearly heard as it should be (at the molto più lento). This, however, may come from the soloist being too loud, giving far more than pianissimo in her efforts to be expressive.

As to earlier recordings, I enjoyed Ciccolini (backed by D'Indy's Symphony on a French Mountain Song) in the Franck and even more, the very vital Badura-Skoda (with Rimsky-Korsakov's unfamiliar Concerto on the reverse). The Soriano performance of Nights in the Gardens of Spain, with Argenta's equally vivid account of the orchestral part still seems to me to be supreme. (The other side contains Rodrigo's Guitar Concerto).

T.H.

FLOTOW. Martha: Overture. Bamberg Symphony Orchestra. THOMAS. Mignon: Overture. Württemberg State Orchestra. Both conducted by Ferdinand Leitner.

D.G.G. EPL30144 (7 in., 16s. 8½d.). Flotow's Martha, somewhat of a period piece, is yet currently attracting audiences to Sadler's Wells. It is also attracting the attention of record companies; and one result of this is a ten-inch D.G.G. disc of excerpts, DG17007, favourably reviewed by P.H.-W. in our issue of last April. From that disc is extracted the overture (which, P.H.-W. observed, "plugs the favourites which are to follow on"), and the Bamberg Symphony Orchestra's agreeable performance of it is now made more widely available.

The Württemberg State Orchestra also give an agreeable performance of Thomas's Mignon overture, perhaps even better known than the other; some of the introductory solo passages are handled very mellifluously indeed. The recording is smooth and with enough brilliance for, I think, most reproducers; this disc should find a ready welcome.

M.M.

GLIERE. The Red Poppy—Ballet Suite. IPPOLITOV-IVANOV. Caucasian Sketches, Op. 10. London Philharmonic Orchestra conducted by Anatole Fistoulari. R.C.A. RB16049 (12 in., 39s. 11 d.).

(12 In., 398. 11 d.).

Cascasian Sketches:
Paris Cons., Desormiere (9/54) PMC1003
Philh., Schuchter (9/54) PMC1003
Philh., Kletzki (10/54) 33CX1167
Los Angeles P.O., Wallenstein (11/54) AXTL1062
N.Y.S.O., Mitropoulos (8/55) NBL5015
Hollywood Bowl Orch., Slatkin (11/57) P8829
This is, I believe, the L.P.O.'s début on

This is, I believe, the L.P.O.'s debut on the R.C.A. label, and a very good showing they make. There is not quite the virtuosity of the crack orchestras which have taped the Caucasian Sketches: the horn, for example, at the end of In a Mountain Pass, is not absolutely

first-rate. But there is plenty of colour and glitter in this recommendable performance and barring an occasional hint of harshness in some climaxes, the recording is excellent Fistoulari conducts the picturesque music with spirit. There are so many good Caucasian Sketches about, that buyers may safely be swayed by their choice in the matter of couplings (for highest fidelity, though, the Capitol is recommended) Glière's Red Poppy Suite used to be available on Westminster as fill-up to the Third Symphony ("Ilya Murometz"), but this is now deleted. I much enjoyed hearing the tuneful, pretty music again; the famous Russian Sailors' Dance is not the only part of the suite that deserves to be known.

A D

HAYDN. Symphony No. 94 in G'major, "Surprise".

MOZART. Serenade No. 13 in G major, "Eine kleine Nachtmusik". N.W.D.R. Symphony Orchestra of Hamburg conducted by Hans Schmidt-Isserstedt. Parlophone PMC1044 (12 in., 35s. 10d.).

PMC1044 (12 III., Symphony No. 94 :
Concertgebouw, Beinum (6/52) LXT2686 or (1/57) LW5264
V.P.O., Furtwaengler (11/52) ALP1011
V. Op., Scherchen (2/54) WLP5137
Berlin P.O., Lehmann (10/57) DG16012
R.P.O., Beecham (10/57) NBL5013
R.P.O., Beecham (10/57) NBL5013
R.P.O., Beecham (10/57) NBL5013

The Mozart Eine kleine Nachtmusik receives here a stylish performance; the Hamburg strings play pointedly. Particularly so in the finale, with as immaculate a version of that treacherous up-beat beginning as can ever have been heard; this movement does, however, seem somewhat on the short side in its combination of a spirited performance with a rather heavy cutting of repeats. The minuet (unless measured with a stop-watch) seems less short, for the strings, elsewhere excellent, do sound undernourished in the trio's sotto voce sections—though not more so than in nearly all orchestral performances. Would not a drop to solo strings—at least equally arguably Mozart's intention for the whole piece—be worth trying in this trio?

The Haydn Surprise is, by comparison, less pointed, but is sound enough. The Andante variation movement is given a reading at a tempo which might have sounded laboured if not eased by a cutting of repeats; and in general an effect of solidity is given by a slight preponderance in orchestral balance of string tone.

The recording is full and clear throughout. making this disc a highly competitive one in its field. It does not, however, as far as the Surprise is concerned, quite displace the Beecham version, now available on an excellently recorded Philips disc with the Haydn 93rd Symphony in D on the reverse. Van Beinum, too, might be considered for an alternative Surprise; his reading, dullish in the first movement, springs to life in the second, and new pressings of his Decca disc sound well. It has, too, the advantage of being available in two forms: as a twelveinch LP backed by Mozart's 33rd Symphony in B flat, or on its own on a ten-inch MP. This latter is a noticeably cheaper singledisc version of the symphony than Lehmann's otherwise most acceptable D.G.G. alternative.

VOX

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THE MONTHLY LETTER (EMG), November 1957

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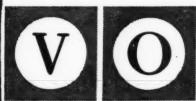
Roger Fiske in The Gramophone, November 1957.

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JANACEK. Lachian Dances. Brno Radio Symphony Orchestra conducted by Bretislav Bakala.

SLAVICKY. Three Moravian Dance Fantasies. Czech Philharmonic Orchestra conducted by Karel Ancerl. Supraphon LPV201 (12 in., 41s. 9d.).

Janacek was from Lachia, and in this fascinating set of six Lachian Dances we find, in pure and lively form, rhythmic and melodic motifs which recur in his operatic and orchestral music. It is amazing to discover how much variety and complexity of rhythm is possible, within the two-bar phrases that make up most of the music. This is an immensely attractive score. The first dance is an alternation of a lazy 3/4 melody and a vigorous 2/4 allegro. second, an allegretto with a friendly open-air tune, is perhaps the most winning of all the set, though the jolly third runs it close, and the sixth is full of delightful surprises. The scoring is for standard full orchestra, handled in a bright, open way.

In his Three Moravian Dance Fantasies, Klement Slavicky (born 1910, a pupil of Suk, Talich and Jirak) recalls Dvořák rather than Janacek. The outer pieces are bright and arresting, the central one more tranguil, and within each there are contrasting sections. This is also a pleasant The Slavicky score is evidently very layed, and is well recorded. The well played, and is well recorded. Brno Orchestra does not have quite the punch and precision of the Czech Philharmonic, though it shows plenty of spirit. and Bakala's handling is full of subtleties not apparent in a plain reading of the The recording on this side is a little less sharp in detail, though not inadequate. A miniature score of the Lachian Dances is obtainable from Boosey & Hawkes, price

MOZART. Piano Concertos. No. 24 in C minor, K.491; No. 25 in C major, K.503. Hans Henkemans (piano), Vienna Symphony Orchestra conducted by Rudolf Moralt. Philips ABL3178 (12 in., 41s. 9d.). Concerto No. 24 : Badura-Skoda, V.S.O., Prohaska

(2/54) WLP5097 (4/54) LXT2967 (8/55) ABL3060 (1/56) ALP1316 Curzon, L.S.O., Krips (4/ Casadesus, Orch., Szell (8/ Solomon, Philh., Menges (1/ Bachauer, London Orch., Sherman (9/56) DLP1124

Kirkpatrick, Orch., Jones

Micerto No. 25:
Gieseking, Philh., Rosbaud
Gemann, Munich P.O., Lehmann (7/57) ALP1454 (11/55) 33CX1235

(3/56) DG16014 Matthews, L. Moz., Blech Gulda, N.S.O., Collins

Three years ago we might have welcomed this record, but not now, when two or three good versions of either concerto are in the catalogues. Hans Henkemans is on the whole a neat player (though his first entry in the finale of the C major concerto is a nasty lapse), and perhaps rather impersonal; in moments of stress he tends to produce hard, ugly tone. But in any case not the best Mozart-pianist in the world could make me accept the slovenly playing of the Vienna Symphony Orchestra under Rudolf Moralt. This sounds like an under-rehearsed bread-and-butter job, and since it has no

advantage in price over its competitors I feel quite unable to recommend it. The recording is also less good than on the best of the other versions, with the perennial fault of woodwind swallowed up by strings and piano. For the C minor concerto I would be inclined to recommend Solomon (perhaps Bachauer), and for the C majora quietly adventurous work that it is well worth getting to know-the Gieseking or Seemann recordings. J.N.

LISZT. Les Preludes—Symphonic Poem Hague Philharmonic Orchestra conducted by Willem Philips ABE10030 van Otterloo. (7 in., 15s. 34d.).

Ten years ago gramophone critics were an active, healthy lot, leaping from their chairs every four minutes to change a record or turn one over, and no doubt profiting from the exercise. These days the job is much more sedentary, and a disc that ends a side in mid-air as this one does, jolts one into memories of time past when one had no chance of getting really firmly wedged into one's chair. However, I would not complain of the exertion of turning this record over, for it contains more than a quarter-of-an-hour's music and is good value for money. The recording is excellent, the playing above this conductor's usual standard, and the music better than I remembered it. Liszt gives himself all too many heroic thumps on the chest towards the end, but earlier there is some good writing, with one or two curious anticipations of César Franck's symphony. Not Liszt at his greatest, but attractive music R.F. all the same.

MILHAUD. Le Carnaval d'Aix. SAINT-SAENS. Piano Concerto No. 4 in C minor, Op. 44. Grant Johannesen (piano), Philharmonia Orchestra conducted by Georges Tzipine. H.M.V. CLP1149 (12 in., 35s. 10d.).

35s. 10G.).
Piano Concerto No. 4:
Brailowsky, Boston S.O., Munch
(2/56) ALP1321 Any conscientious referee would stop in an early round the contest in the Saint-Saëns between Johannesen and Brailowsky: the younger man has it all his own way. For a start, he and his conductor have got together in the corner beforehand to agree about tempi and phrasing, which his opponent clearly had not-the pull-devilpull-baker opening of the earlier issue started the whole thing off most uncomfortably-and his technique is beautifully clean in virtuosic passages in which Brailowsky often gave us a mere catch-as-catch-can. (A moment, please, till I step out of the ring.) Add to this that the recorded sound is superior and the disc cheaper, and the choice is clear. But, comparisons apart, this is a performance well worth hearing. This probably the most rewarding, and certainly the most original, of the Saint-Saëns concertos, whose exceptional cohesion arises from the composer's skill in thematic metamorphosis; and as he was also an unusually brilliant pianist as well as an accomplished writer for orchestra, the layout is most effective. The actual thought may be called rather superficial; Johannesen and Tzipine between them bring so much finesse to the playing that it emerges as a better work than is usually thought.

It is the coupling, however, which makes this disc particularly attractive, and such a good thirty-six-bobs'-worth. Carnaval d'Aix (so called with the sunny, carefree atmosphere of his native town in mind) is a revised version for piano and orchestra of some of the music to his ballet Salade, produced by Massine in 1924. The original, rather complicated, plot was taken from the commedia dell' arte: the provenance of the titles of the twelve short movements is explained by David Drew in an excellent sleeve note. Milhaud's polytonal use of Italian and Sardinian melodies (unspecified) for this gay comedy recalls Stravinsky's treatment of a similar subject in Pulcinella, four years earlier; but this is if anything a more sparkling and ingenious score, guaranteed to entertain any listener with a taste for musical high spirits, and the artists here enter with zest into the fun. All my visitors in the last few days have shared my delight in this witty work.

PROKOFIEV. Romeo and Juliet: Ballet Music from Suites Op. 64, Nos. 1 and 2.

TCHAIKOVSKY. Romeo and Juliet: Fantasy Overture. Berlin Philhar-monic Orchestra conducted by Lorin Maazel. D.G.G. DGM18382 (12 in., 41s. 9d.).

Lorin Maazel seems to have very clear ideas as to what he wants, though, so far as the Tchaikovsky is concerned, he does not seem to want the right things. This, to my mind, is a misguided performance, with the slow introduction, too slow, the allegro too fast, and no feeling whatever for the famous love theme. Nevertheless the playing is slick and efficient. The Prokofiev side is a good deal more successful. Four of the five pieces from his Romeo and Juliet ballet come from the Second Suite, and one, "The Death of Tybalt", from the first. This first suite has never been recorded, while the only versions of the second and third are now unobtainable. Whoever decided not to record one or other of the suites complete might with advantage have picked the pieces that most nearly correspond with the Tchaikovsky "Fantasy Overture" on the other side, but this has not been done. Some description of the pieces may be found helpful as there is none on the sleeve. (This sleeve note, though informative about the conductor and to some extent about the Tchaikovsky, is no help at all about the Prokofiev pieces, which is where help is needed most.) The side starts with what the score of the Second Suite calls incomprehensibly "Montaigus et Capulets". Actually it consists of the Duke's warning to the brawlers at the start of the ballet and the so-called "Dance of the Knights" at the masked ball, with 'Juliet dancing with Paris' in the middle (flute solo). The heavy repeated-note tune low on the brass is Tybalt's theme. Next

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comes one of the crowd dances from the second act, and this is followed by "Romeo at Juliet's Tomb" from the Epilogue, a fine piece splendidly played. The quiet music at the very end is one of Juliet's themes, and here accompanies her awakening. There follows what the disc label and the score of the Suite call "Dance of the Girls from Antilles". I can make nothing of this. The piano score of the whole ballet calls this charming music "Dance of the Maids with the Lilies". It is danced just before the discovery of Juliet's apparently lifeless corpse in her bedroom. Finally, the "Death of Tybalt" from the first suite. This actually starts with Mercutio's theme, and the first part of the piece accompanies Tybalt's fight with Mercutio. It is the quick moto perpetuo music for strings alone that accompanies Romeo's fight with Tybalt: this same music has been used for the brawl at the beginning of the ballet. The moment of Tybalt's death is obvious. The piece ends with the final music in Act 2, a magnificent expression of Romeo's horror at what he has done.

This music is so well played and so good of its kind, that I am tempted to recommend this record in spite of the Tchaikovsky. But I hope someone will record the whole tallet soon, and also that Covent Garden will one day stage it. The Russian film version showed how very worth while it would be.

R.F.

RIMSKY-KORSAKOV. Symphonic Suite, Op. 9, "Antar". Russian Easter Festival Overture, Op. 36. Detroit Symphony Orchestra conducted by Paul Paray. Mcrcury MRL2554 (12 in., 39s. 11½d.).

Suisse, Ansermet
(7/87) LXTS311 or (11/87) LWS904
Philh., Goossens (10/87) ALP1490
Like all Paray's work the performance of
Antar is carefully prepared and meticulously
played: like much of it that I have heard
it lacks sensuousness. Antar needs the full
treatment, as they say, and Scherchen is
particularly successful in his recording of

the work. Scherchen, by the way, uses a different version of the score from the other two, both of whom follow my miniature score, a "new edition of 1897, revised by the composer", as it states on the cover. but since the composer revised it goodness knows how many times I really cannot say whether Scherchen's version is entirely Rimsky or whether somebody else has had a hand in it. What I am sure of is that I enjoy his version easily the best. alterations in scoring don't make much difference, but the bits of themes added to otherwise dull and empty bars enliven them no end, while much of the first movement has been made more taut. (Or so it seemed: but the differences from my score were so great at one point that I was completely lost!)

Anyway, Scherchen's is the performance that I most enjoyed, not least because of his approach to the music, thoroughly rich and romantic. Both Ansermet and Paray I found by comparison correct but rather boring—and it can easily be a boring work. As to fill-ups, Scherchen has the same coupling as Paray, Ansermet includes Glazounov's symphonic poem Stenka Razin.

The Russian Easter Festival Overture, at less than 13 minutes, is poor value for a whole 12-inch side. And though the playing is spirited, the violin soloist is much below a decent standard in his cadenzas. There are better versions of this to be had, too.

RIMSKY-KORSAKOV. Scheherazade,
Op. 35. Czech Philharmonic
Orchestra conducted by Zdenek
Chalabala. Supraphon LPV245

(12 in., 41s. 9d.).

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Concertgebouw, Beinum
bis is a good recording

This is a good recording, one of the best I have heard from Supraphon, of an attractive, easily-paced performance. As each solo utterance comes up, its player is given time to phrase it fully, warmly, individually, and the score is made to sound substantial. If you incline to the view that there was a meretricious side to Rimsky-Korsakov's brilliance, you may be pleasantly surprised to hear Scheherazade treated by performers who plainly believe in it not merely as an effective orchestral showpiece, but as music. But though I enjoyed the record, it would not be the version of my first choice, for it lacks glitter, an essential component of the score. The content of the sleeve note is excellent; but Supraphon must watch their translation, and find good English for their "tranquil quarts" and "gently rhythmisized melody ". A.P.

ROSSINI, arr. BRITTEN. Matinées Musicales. Soirées Musicales. Philharmonic Promenade Orchestra conducted by Sir Adrian Boult. Pye-Nixa NCT17008 (10 in., 30s. 11 jd.).

Coupled as above:
Covent Gdn., Braithwaite (4/55) PMD1020 (4/55) W01075
Lively performances of both Suites, only suffering from a limited dynamic range which, I am pretty sure, comes from the recording and not from the playing. In fact, what this comes to is that there is seldom a real pianissimo and grades of sound above that tend to be levelled. The range is largely only between mf and ff. The start of the Bolero is really soft on the London record, and so are the pp parts of the March in the Matinées Musicales, but not on this present disc.

There are, too, other unsatisfactory touches of recording, even if they are no more than touches. The xylophone in the March of Soirées Musicales is rather aggressive and in the final piece of Matinées Musicales there is some extraneous sound just after figure 34 (below the second bar of trumpets).

These points put Boult at a disadvantage against the London recording conducted by Edgar Cree (Braithwaite's really isn't competitive), and I still prefer Cree's lightly handled and well recorded account of both suites.

ROSSINI. William Tell: Dances, Bamberg Symphony Orchestra. SCHUBERT. Rosamunde: Ballet Music II. Berlin Philharmonic Orchestra. All conducted by Fritz Lehmann. D.G.G. EPL30038 (7 in., 16s. 8½d.).

The Rosamunde side is taken from a full-scale Schubert "Concert" disc reviewed in January 1957. The famous ballet music receives an unusually subdued performance, quiet and rather slow, so that the piece sounds almost like a Nocturne. The result is very effective, though hardly what Schubert intended, for it seems certain that this music was written to accompany the wedding festivities at the end of the play. The William Tell side is new to the catalogue, and consists of the Passo a sei from the first act (the one with the entrancing 'cello counter-subject) and another dance in C major from Act 2. The music is reasonably well played, though a little lacking in sparkle, and the Bamberg orchestra do not phrase with the subtlety of the Berlin Phil. The recording on both sides is excellent. I was surprised to notice that no one has so far bothered to record on LP the famous Ballo di Soldati. But then we badly need a recording of the whole of William Tell. R.F.

SCHUMANN. Symphonies: No. 1 in B flat major, Op. 38, "Spring"; No. 4 in D minor, Op. 120. London Symphony Orchestra conducted by Josef Krips. Decca LXT5347 (12 in., 39s. 11\frac{1}{2}d.).

39s. 11 dd.).

Coxpled as above:

Israel P.O., Kletzki
Symphony No. 1:
Suisse, Ansermet
Bamberg S.O., Keilberth
Boston S.O., Munch
Berlin R.I.A.S., Fricsay
P.P.O., Boult
Symphony No. 4:
R.P.O., Pope (1841 version)
Philh, Cantelli
Berlin P.O., Furtwängler
P.P.O., Boult
Serlin P.O., Furtwängler
P.P.O., Boult
Sign Philh, Cantelli
Serlin P.O., Furtwängler
P.P.O., Boult
Sign Philh Philh

Krips has already recorded the Schumann 4th with this orchestra for Decca, a really depressing performance, now withdrawn. This unhappy affair surprised me at the time, for I should have expected Krips to be a good Schumann conductor (which is a department of conducting all on its own, needing a judgment that can only come from an inborn sympathy with, and love for, the composer). On this new disc Krips triumphantly shows that I was right and that he has indeed all the qualities for Schumann. Both performances are most admirable. The L.S.O., sluggish and un-interested on the old disc, play really magnificently, Krips has the "feel" of both symphonies, while Decca have provided a very good recording (only wanting the enlivening effect of more timpani in the 4th symphony).

Two movements seem to me to be too cautious in tempo, the first of No. 4, which some might rudely dub "plodding", and the finale of No. 1—but this is so delicately

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Recording to the real cannot go for the tithe Wür equal of Berlin Planyrate, or Kar wonderfi

or Kar wonderficourse, c on each anyone s say, a co and play played that criticism of speed is almost disarmed. All the rest is unalloyed pleasure, especially the dancing first movement of the Spring, the lovely quiet string playing in that symphony's slow movement and—one particularly entrancing moment—the lead back into the main theme after the flute cadenza in the finale. The Scherzo of No. I hasn't the power and attack that most conductors give it, but its light touch is in keeping with Krips's conception of the whole of this wonderfully fresh and happy work. In the 4th I would single out the very delicate playing of the Trio in the Scherzo movement—but, indeed, I did enjoy it all.

Here are Schumann's two most popular symphonies linked together, and there is no question that this is far better than the similar coupling by Kletzki, for, though Kletzki does the 1st Symphony well, he pulls the unfortunate 4th about so much that Schumann lovers are likely to find it most

irritating.

Couplings apart, the only rivals are Boult—a little expensive with a whole 10-inch disc to each symphony: Fricsay in the 1st—wildly extravagant on a whole 12-inch: and Cantelli in the 4th, still my favourite, but again taking two sides of a 10-inch. There seems to be no doubt that, if you want both these symphonies, this new Decca is a sure choice. T.H.

wagner. Tamhäuser: Bacchanale and Venusberg music. Die Walküre: Ride of the Valkyries. Good Friday music. Siegfried: Siegfried: Götterdämmerung: Siegfried's Rhine Journey and Funeral March. Württemberg State Orchestra, Stuttgart, conducted by Jonel Perlea. Vox PL10130 (12 in., 41s. 9d.).

WAGNER. Tannhäuser: Overture and Venusberg music. Die Walküre: Magic Fire music. Die Götterdämmerung: Siegfried's Rhine Journey. Boston Symphony Orchestra conducted by Charles Munch. R.C.A. RB16034 (12 in., 30e 114d)

39s. 11½d.).

WAGNER. Tristan und Isolde:

Vorspiel und Liebestod. Tannhäuser: Overture. Die Meistersinger von Nürnberg: Overture.

Berlin Philharmonic Orchestra
conducted by Herbert von Karajan.

Columbia 33CX1496 (12 in., 41s. 81d.). Records of orchestral bits from Wagner's operas are plentiful these days, and there is no need for anyone to accept anything but the really first-rate. This is why I feel I cannot greatly recommend the Vox record of the three above for, with all its virtues, the Württemberg State Orchestra is not the equal of the Boston Symphony nor the Berlin Philharmonic and, on this showing at anyrate, Perlea is not of the calibre of Munch or Karajan-nor of Kempe on that wonderful H.M.V. disc (ALP1513). Of course, combinations of excerpts are different on each disc, but by and large I think anyone should be able to find satisfaction on, say, a couple of discs of the finest conducting and playing. His choice is still pretty wide. This Vox disc does not give strings of that glorious quality we like to hear in Wagner, horns sound a bit wooffly, the clarinet and bass clarinet produce an unattractive sound at the beginning of the *Rhine Journey* extract (or is it because a too nearby microphone has been turned up?). It would probably all be enjoyable enough heard at an opera performance at Stuttgart: it isn't outstanding enough as a record to compete with the best of the rest. Nor is the recording itself quite up to Vox's highest standards. And near the start of the Funeral March it sounds as if some of the percussion players are packing up their instruments, none too silently.

When I came to the Munch record I wondered what this French conductor would make of Wagner, and when I listened to the opening of the Tannhäuser overture, played anything but gehalten (sustained) as Wagner asks, I feared the worst. But thereafter I enjoyed it all immensely, for here is a great conductor and orchestra playing with wonderful brilliance and virtuosity. R.C.A.'s recording is vivid (a bit too vivid at one point in the Tannhäuser overture, where a wind player can be heard wildly snatching

his breaths).

The Columbia record I like even more. The sound is less vivid, but it has all the maturity that Columbia knows so well how to produce. And there is a maturity of playing, too, coming from the fact that this music has been in the bones of these players ever since it was written. (That makes them pretty old—but you know what I mean.) The Boston orchestra plays its Wagner excerpts as virtuoso pieces, the Berlin Philharmonic as if the music belongs to them and they love it. Karajan's judgment is impeccable and, to mention one notable point, the balance when the three Meistersinger themes are combined is first-rate.

I cannot resist adding a few words from the American sleeve note on the R.C.A. record (they really should look to this part of their productions). Tannhāuser, we are told, "had yielded to the attractions of Venus and had been lost to his proper social circle"! And on the Wartburg "he dallied, amid the blandishments of carnal beauty". Tut, tut.

SARASATE. Zigeunerweisen, Op. 20, No. 1.

WIENIAWSKI. Légende, Op. 17.
Alfredo Campoli (violin), London
Symphony Orchestra conducted by
Pierino Gamba. Decca LW5306
(10 in., 20s. 10d.).

The Legende is a gentle, unassuming piece. Nowadays perhaps it is also somewhat unexciting; but in his own day Wieniawski managed to have a great success with it as a foil to the more breath taking solos on his programme. On this disc, too, it could very well be successful; for Campoli projects it with very great beauty of tone and style, allowing it in his performance all the expressive qualities of which it stands in need.

And, again, it acts as a foil; for the Sarasate is entirely dazzling. The Gipsy Airs culminate in a breath taking display of fire-

works, violinistics at their most convincing. The recording, too, helps substantially, for it is strong and forward. Occasionally there is a little roughness in the sound; but not nearly enough, I think, to prevent this disc being a strong candidate for the popularity stakes.

M.M.

CHAMBER MUSIC

ALBINONI, ETC. Concerto in D major for two Oboi d'Amore, Bassoon and two Horns (Albinoni). Concerto in G major for Flute, Strings and Harpsichord continuo (Pergolesi). Concertato in D major (1715 for Flute, Trumpet, Strings, Bassoon and Harpsichord continuo (A. Scarlatti). Symphony in A major (Tartini). Concerto for two Clarinets, two Oboes, Strings, Bassoon and Harpsichord continuo (Vivaldi). London Baroque Ensemble conducted by Karl Haas. Pye CCL30131 (12 in., 39s. 11 dd.).

This is by far the most enjoyable record of this kind of music that I have heard recently. It is sensibly planned, with contrasts of timbre between neighbouring works—thus the concerto for flute and strings follows the unalloyed woodwind tone of the concerto by Albinoni, while on the other side the Tartini concerto for strings alone is sandwiched between two works for comparatively "full orchestra". This sort of planning is most important if the listener is not to become surfeited with a single limited range of sounds, and I wish that more recording companies would give their

attention to it.

Another point in this record's favour is the exceptionally high quality of the woodwind playing. I have long suspected that English players could give points to those of most other nationalities, and if I wanted to persuade someone else of this then I might well play him the first side of this record. The group who play the Albinoni concerto (Roger Lord and Natalie James, oboi d'amore; Cecil James, bassoon; Alan Civil and Alfred Cursue, horns) all combine technical proficiency with a real sense of style, and the same can be said of Richard Adeney, who is the soloist in the Pergolesi concerto. (This, incidentally, is probably one of the few works that really are by Pergolesi, but I have not checked the bibliographical position to date.) The string playing, though generally tidy, is not quite in the same class. Whether this is because English string-players are not generally in the same class as their woodwind confreres, or whether it is because Dr. Haas takes less trouble with them, I do not know. At any rate there are some rather scrambled passages in the Tartini "symphony", with ornaments snatched insecurely.

The harpsichord continuo plays only during the tutti section of the works in concerto-form, and is rather too reticent even there, but this is a minor matter and probably open to argument in any case. No continuo instrument at all is added to the Albinoni concerto, but as it is quite likely to have been written for outdoor

performance this seems reasonable. The Vivaldi concerto (Pincherle 74, in C major) is one of the earliest recorded Italian works to make use of the recently invented clarinet. I imagine that the clarinets of Vivaldi's day had a much reedier tone than those that we hear on this record, but in any case it is an interesting curiosity, and not without musical value The recording of this very enjoyable disc is notably good throughout.

J.N.

BEETHOVEN. String Quartet No. 9 in C major, Op. 59, No. 3. Koeckert Quartet. D.G.G. DGM18367

(T2 in., 41s. 9d.).
Italian Qt. (6/52) LXT2679
Hungari ın Qt. (6/55) 33CX1254
Budapest Qt. (8/57) ABL3157

This is a good record, but I really do not know why anyone should buy it. You can get the same music almost as well recorded and rather better played on Philips ABL3157 at exactly half the price; in other words the Budapest Quartet (as also the Hungarian, it so happens) give you the equally long Quartet as well for the same money, whereas D.G.G. spread the one work over two sides. On the second side there is only ten minutes of music, and the whole quartet lasts well under half-an-hour. There seems little point in discussing so uncompetitive a record at length. I will merely add that the recording is in the highest class, that the 'cellist is sometimes a little uncertain over his rhythm, notably in his pizzicato solos in the slow movement, that all the players greatly exaggerate the sforzandi in this movement, and seem a little too subdued in the fugal finale. Though Koeckert himself has ravishing tone and plenty of musicianship, I am in no doubt that the Budapest Quartet as a whole give a finer performance.

BRAHMS. Piano Quartet No. 2, Op. 26.
Victor Aller (piano), with members of the Hollywood String Quartet (Felix Slatkin, violin; Alvin Dinkin, viola; Eleanor Aller, 'cello). Capitol P8378 (12 in., 41s. 8½d.).
Curzon, Budapest String Qt. (9/56) ABL3122

Both the Philips and the new Capitol are good performances, but both, I think, are surpassable ones. It is hard to define just what one finds missing; it is the quality abundantly present in the Prades performance of the (far finer) C minor Quartet which Philips issued recently: call it "love", or absorption in the music, a kind of affection and wonder in the interpretation which makes one follow each phrase intently. The two performances of the A major are both very professional. It is hard to decide between them. The Philips group have more of a Brahmsian sweep in their rhythm; they score in the Scherzo by making only one accent in the bar, while the Hollywood players take a heavier view of the music. On the other hand the latter are far more clear in their execution—the string parts in the Philips have a tendency to run together. By a narrow margin, I should choose the Capitol for my collection. It is very well recorded. A.P.

HANDEL. Twelve Concerti Grossi, Op. 6: No. 1 in G major: No. 2 in F major; No. 3 in E minor; No. 4 in A minor (PL10043-1); No. D major; No. 6 in G minor; No. 7 in B flat; No. 8 in C minor (PL10043-2); No. 9 in F major; No. 10 in D minor; No. 11 in A major; No. 12 in B minor (PL10043-3). Reinhold Barchet and Susanne Lautenbacher (violins), Max Braun ('cello), Rolf Reinhardt (harpsichord), Pro Arte Orchestra, Munich, conducted by Kurt Redel. Vox PL10043-1/3 (three 12 in., 125s. 3d.). (7/55) (R)LXT5041-3 Boyd Neel Orchestra

Vox's latest concatenation of concerti grossi is devoted to Handel's well-known Op. 6, of which an old but eminently serviceable recording by the Boyd Neel String Orchestra is still available. might have been the time to bring into being a definitive replacement for this fine series of works, but I must confess to my disappointment with Redel's version. He has obviously tried very hard indeed to do what is expected of him, and provide suitable cadential ornaments, melodic passing-notes and other baroque trivia to Handel's text. But there is such a thing as the distinction between good and bad taste, between discretion and overdoing the ornamental features. This is where Redel falls down: he seems unwilling or unable to keep his harpsichordist and violin soloists in check. Handel is simply not permitted to write rests-at least, whenever he does so, this is a signal for the fiddlers and continuo player to introduce peculiar and pedantic cadenzas, anticipatory runs, inapposite duets, and strange ornaments.

Let us cite a few examples of this procedure, using roman numerals for the number of the concerto, and arabic for the movements. The harpsichord's interpolations in the blank spaces of I, 3; II, 1 and elsewhere, are not in very good taste. All that is needed here, and all that the recognised eighteenth-century authorities advocate, is a simple straightforward chord. Elaborate runs are out-of-place and unnecessary. But Reinhardt is irrepressible. In III, 3, beneath a series of repeated quaver B's (first and second violins), he adds a fussy "accompaniment", at precisely that point where the music needs nothing at all. Compare the Boyd Neel version, where a slight crescendo has an unquestionably greater effect.

Further fussing comes from the violins, who incidentally are not so very well matched as the Boyd Neel pair. The German players have too wide a vibrato, and consequently too syrupy a tone, to be really satisfactory in this kind of music. They play cadenzas at every conceivable opportunity, and though one or two examples are acceptable, the majority sound rather poor and contrived. Listen. for instance, to III, 2; V, 4; VII, 2 (a particularly distressing example); IX, 3; XI, 1. There is only one way in which these cadenzas can make their true impression: that is when they sound absolutely smooth and spontaneous.

Unfortunately neither the Decca nor the Vox set uses a double continuo (organ for the tutti, harpsichord for the concertino. though at least Dart occasionally backs up the trio sections and thus fulfils both role. Reinhardt leaves nearly all the trio sections unaccompanied, and many of them sound fearfully bare. If only musicians were not so narrow-minded! A walk through almost any of the great continental picture galleries will reveal paintings and drawings of concerts around Handel's time, and in practically every one you can see the cellist playing from the copy which is on the harpsichord player's music-stand. The idea of two violins and a 'cello with nothing in the middle was anathema to Handel and his contemporaries: it was not a true string trio, for when the trio proper developed the second violin gave way to a viola, so that the middle harmonies could be more satisfactorily filled up.

Tonally, the Vox disc is below par. The recording was apparently made in a vast hall with too great a resonance for comfert. It is a pleasure to turn to the refined, delicate, and sensitive playing of the Boyd Neel strings after the heavy-handed, mechanical, brittle playing of the Munich orchestra. The mellifluous violin duos, the excellent balance of the basses, and the discreet (1950 vintage) harpsichord playing of Thurston Dart make this set one to treasure. I am not saying that it could not be done better now; but the sensitivity and chamber-music experience of English musicians are a sine qua non in a venture of this kind. Compare, if you will, the opening of XI, 3, in both recordings: the Munich basses are so heavy and lethargic that they actually sound an appreciable semiquaver behind the violins! Neel's basses (usually the smaller variety of instrument, and perhaps only two of them), add depth without obscuring the ensemble, and without slowing up the proceedings.

The question of tempi is an important one in eighteenth-century music, and here again Redel is disappointing. without exception, his fugal allegros are too fast and furious, the result being a distinct loss of clarity in Handel's part-writing, and a general impression of a rat-race rather than a leisurely and dignified fugue. On the other hand, some of his Largo and Adagio movements are too slow by half, and to add to the boredom there is very little attempt to vary the dynamics. Even if Handel did not write dynamic markings all over his scores, this does not mean that he never expected any. In contrast I find the light and shade of the Boyd Neel set entirely satisfactory, even though there are defects in cadential details, and in the interpretation of rhythmic figures. For instance XI, 1 and XII, 1 begin with exactly the same written rhythm, but Boyd Neel plays it wrong in one instance and right in the other.

It would have been pleasant to welcome the new set, but the defects in the playing balance, and recording are such that I find it impossible to do so.

D.S.

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MOZART. String Quartets: No. 20 in D major, K.499; No. 21 in D major, K.575. Budapest String Quartet. Philips ABL3172 (12 in., 41s. 9d.).

Coupled as above: Barchet Qt. Quartet No. 20: Netherlands Qt. (11/56) PL8730 (2/56) ABL3080 (3/57) ALP1307 Amadeus Qt.

Quartet No. 21:
Amadeus Qt.

(11/55) ALP1283

The Budapest Quartet have been given a full, rather close recording-you can hear a certain amount of the sniffing that bedevils so many quartets-and this unfortunately emphasises the aggressive character of their performances. Or perhaps that is unfair. It is actually only the earlier D major quartet (the so-called "Hoffmeister") that suffers from this hectoring approach; the later one is considerably more attractive, with only an occasional hint of pushing and snatching. "Don't push!" or "Don't snatch!", one was told as a child (though in other contexts), and it is in fact a rather ill-mannered interpretation of K.499 that the Budapest Quartet give us. Not content merely to present us with the music, they assertively demand our attention. Minor accents such as Mozart indicates by fp or mfp are treated as if they were sforzandi, for example, and in general there is a certain amount of unwillingness to scale down to a real piano-though of course this may be partly due to the recording. Intonation sometimes gets pushed a bit sideways, and the leader indulges in rather more obvious bortamento than we have become used to in

All of which, I suppose, is to say as D.S. did when he reviewed the same players' version of two earlier Mozart quartets (K.387 and K.421) that they "see Mozart through nineteenth-century glasses", and I dare say some people will welcome that. Yet to my mind the Barchet Quartet's coupling of these same quartets—the two D major ones, that is—is really a great deal more satisfying in spite of, or perhaps because of, its smaller initial impact, while the Amadeus's versions are in a different class altogether. Yet the Budapest are undoubtedly a distinguished team, with well-matched tone and style. If you find the other recordings of these quartets a bit tame, you might well find their versions more to your taste. J.N.

MOZART. Quintet in D major, K.593. Quintet in E flat major, K.614. Amadeus String Quartet (Norbert Brainin, Siegmund Nissel, Peter Schidlof, Martin Lovett) with Cecil Aronowitz (viola). H.M.V. ALP1539 (12 in., 41s. 84d.).

Mozart's string quintets contain such lovely music that it is surprising that these two examples should not have been available on LP in this country before. The same players gave us the G minor in 1953 and the C major the following year, and with this new record they complete the set (if we exclude arrangements). The D major and E flat quintets were the last chamber music that Mozart wrote, and nowhere outside the finale of the "Jupiter" symphony can one find such staggering examples

of his contrapuntal skill. And yet his most astonishing feats of legerdemain are tossed off quite effortlessly, and he is so little anxious to overawe his listener by his ingenuities that he allows them to flit by too fast for us to take them in, confident that he can delight us even if we never notice how clever he is being. It is curious that Mozart always kept such ingenuities for his finales in the latter years, shifting the centre of gravity of each work nearer the end. Earlier he can still ravish the soul with such passages as the four bars before the recapitulation in the slow movement of the D major, and exquisitely jangle the nerves with those astonishing dissonances two-thirds of the way through the slow movement of the E flat, so that one feels no words are adequate for this nonpareil of composers.

I thought the Amadeus Quartet took these two slow movements a shade fast, more particularly that of the D major, where they did not seem quite to feel the adagio mood. I was also conscious here and there of the 'cellist's finger plopping on the finger-board. But there is precious little wrong with these performances. These players have a better understanding of Mozart than most of our celebrities, and the amount of pleasure they give with this disc should be prodigious.

SCHUMANN. Trios: No. 1 in D minor, Op. 63; Trio No. 3 in G minor, Op. 110. **Trio di Bolzano** (Nunzio Montanari, piano; Giannino Carpi, violin; Sante Amadori, 'cello). Vox PL9920 (12 in., 41s. 9d.).

Trio No. 1: Gimpel, Mannes, Silva (7/53) AXTL1014 So far as I know, this is the first recording available in this country of the G minor Trio; and while naturally glad for the sake of Schumann enthusiasts and chambermusic collectors that a gap should have been filled, I cannot see the rest of the world falling over its feet to buy it. The Bolzano Trio gives a spirited performance, using, however, a good deal of rubato, so that the sentiment slops about rather; but it is hard to make much of this rag-bag of a work, in which Schumann can be seen juggling desperately and clumsily with inferior

The D minor Trio, for all the commonplaces of its latter half, at least starts off as a better work; and the Bolzano Trio, by adroit internal balance, manages to minimise the stirred-pudding texture of the thick piano part. As a reading this is accom-plished, perhaps not quite so sensitive as that of the Gimpel-Mannes-Silva team (for example, the opening does not flow so easily); but there is good bite in the Scherzo, and the Langsam is romantic without being sentimental. The recording is a considerable advance on the plummy and obscure Brunswick, but the violin tone becomes very hard and metallic in forte. I am mystified by the apparent (but unthinkable) sounding of an F sharp in the final two D minor chords of the first movement: could some acoustics expert explain how this disturbing illusion has come about? L.S.

INSTRUMENTAL

BACH. Goldberg Variations, BWV988. Rosalyn Tureck (piano). H.M.V.

ALP1548-9 (two 12 in., 83s. 5d.).

Landowska (5/54) ALP1139 (10/55) WLP5241 (16/56) PVL7010 Gould (1/58) SBL5211

"That strain again! It had a dying fall". Possibly Miss Tureck has been reading Twelfth Night, for she gives us all the strains again, so that we begin to wonder whether certain recording companies con-template reissuing the entire classical repertory with repeats. R.F. and I came to a similar conclusion, not so long ago, that repeats were inserted in order that amateurs might play the music through again with noticeably fewer mistakes. But Miss Tureck is a professional, and a very fine one; moreover she plays each repeat with exactly the same dynamics, tempo, and expression as the first statement. It is all so smooth that, were it not for a tendency to pause on the bar-line of each repeat, each variation would sound impressively con-

What is the result of this? Briefly, it is to make Bach's already lengthy work just twice as long, and (not unnaturally) to double the price. This is hard on Miss Tureck's less opulent admirers, and if they were art lovers I doubt whether they would prefer two copies of the top half of the Rokeby Venus to one copy of the entire canvas. For a person able to afford only one record, this is the choice: either half of Tureck, and half of Bach's Variations; or all of Gould and all of Goldberg. Almost without exception, Miss Tureck's tempi are appreciably slower, and more deliberate, than those of Glenn Gould, and her approach is a very feminine one (even when she asserts herself) as opposed to Gould's ebulliently extrovert masculinity.

The usual Tureck qualities are here: subtlety of phrasing, a deeply musical approach (as though to the shrine of some bosky Thuringian god), an almost incredible control of piano and pianissimo passages, and a fascinating ability to bring out any one of several contrapuntal lines with all the effortless ease of an organist, imperceptibly ascending his terraced ivories. The fact that these Variations were intended for an instrument with two keyboards seems to deter Miss Tureck no more than Mr. Gould.

She has a way of her own with ornaments, and in general her handling of these wild musical animals compels the utmost respect. Only rarely does she surprise us, as when (in the statement of the theme) an odd trill in fourths emerges like a medieval dodo. Gould's more rapid tempo covers up these occasional curiosities, though his speed equally creates curiosities of another kind in the more brilliant variations, many of which sound impossible even after they have actually happened.

The way out of this difficulty is not easy. One needs an amalgam of Tureck's reverence and Gould's verve, and anothersimultaneous, if you please—of the policy of repeating broad renderings and not repeating rapid ones. The answer is

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probably one-and-a-half discs, using a twomanual harpsichord, Gould on the upper and Tureck on the lower. Can there be no ideal performance? Must they be so wildly, so strangely different? Were I a poor speedfiend, I would buy Gould, vocal obbligato and all; were I more than duly reverent, and amply provided with the goods of this world, I would buy Tureck and lose myself for a whole evening in her glorious evocation of Bach's baroque forte with the aid of an unequivocally modern piano. H.M.V., like Philips, have made a splendid job of recording the instrument. D.S.

BEETHOVEN. Piano Sonatas. No. 8 in C minor, Op. 13, "Pathétique": No. 14 in C sharp minor, Op. 27, No. 2, "Moonlight": No. 23 in F minor, Op. 57, "Appassionata". Hans Richter-Haaser (piano). Philips ABL 3192 (12 in., 41s. 9d.). Coupled as about: Frugoni Badura-Skoda (2/56) WLF5184

(5/53) PL7160 (2/55) WLP5184 I don't feel quite as enthusiastic as The Times, who, after Hans Richter-Haaser's performance of the "Emperor" last year, hailed him as "a great artist". Philips record—the approved coupling of three named sonatas with which Vox achieved a success five years ago-shows him to be a sound exponent of the German school, but not one who, during these performances at any rate, scales the heights. There are more remarkable, more gripping performances on disc. I prefer the vitality and freshness of Frugoni's interpretations to Herr Richter-Haaser's correctness, in the straight comparison of discs, though neither of them, nor Badura-Skoda, would be my first choice for any of the works-not with Fischer, Gieseking, Kempff, Rubinstein, soon, let us hope, Schnabel, in the field. The new recording is excellent, less forward than that of the Vox, but no less real. A.P.

BEETHOVEN. Piano Sonatas. No. 7 in D major, Op. 10, No. 3; No. 11 in B flat major, Op. 22. Walter Gieseking (piano). Columbia 33CX1498 (12 in., 41s. 8 d.).

Sonata No. 7:
Backhaus (10/54) LXT2800

(6/54) LXT2920 (7/55) DGM18020 Kempff It is in the more intense moments that Gieseking's Beethoven falls just short of the best. His performance of the wonderful slow movement of the D major cannot quite compete with Fischer's. Somehow all his little hesitations and touches of rubato tend to lessen the intensity, whereas Fischer's always increase it. In the first movement Gieseking is to be preferred. It is a comparatively lightweight piece requiring meticulous technique and a sense of style and not much feeling. Fischer is lumbering by comparison. In the finale, a poor movement to my way of thinking which lets down an otherwise splendid sonata, Fischer, with more fire, carries the day, and though he is not so clearly recorded as Gieseking, I am inclined to prefer his version.

In the B flat sonata, it is again the slow movement that Gieseking plays least well, not because he lacks intensity, for this is a gentle, unassuming piece, but because he takes it much too slowly. Kempff, at 90 quavers to the minute, seems just right whereas Gieseking at 72 becomes boresome. I am inclined also to prefer Kempff's first movement, which he plays almost intro-spectively. Gieseking adopts a very brisk tempo, and his playing is a little scrambly at times, though he plays many passages marvellously well, and his trills fall far more pleasantly on the ear than Kempff's. In the last two movements Gieseking is superb. He exactly catches the mood of the minuet, and in the finale wonderfully reconciles the gentle, almost Mozartean, opening with stormy development section. An enjoyable disc.

CHOPIN. Nocturnes, Volume Two:
Nos. 11-20. Peter Katin (piano).
Decca LXT5238 (12 in., 39s. 11½d.).

Complete:
Rubinstein
Askenase (9/54, 11/54) ALP1157, 1170
Askenase (9/56) (10/56) DGM18262-3
Novaes (1/58) PL9632-1/2

The first ten of the Chopin Nocturnes are recorded by Peter Katin on Decca LXT 5122; the disc was reviewed by A.P. in our issue of March 1957. The present record completes the set, including not only all of the accepted canon, but also the early E minor of 1827 and the posthumous Lento con gran' espressione in C sharp minor of 1830. Indeed as far as the last piece is concerned this is said to be the first recording of it in its original form, other recordings apparently having used a later simplified version Chopin made for the benefit of Maria Wodzinska, his fiancée.

A.P. took a very favourable view of Katin's earlier disc, and its successor seems to me, too, to be extraordinarily good. Poetry and drama alike are comfortably within Katin's grasp. The F minor Nocturne might be instanced. It is, really, an unpromising tune which can only too easily sound wooden: here it does not, but flowers expressively, and allows the music to seem even more pointful when the middle section comes, for this is projected with some vigour. But many other nocturnes jostle for mention: one remembers the fluency of the G major, the passion of the C minor, the moonlit dreams of the E flat major. One remembers, too, some occasional mud stirred up by a literal adherence to Chopin's pedal markings in their more irritating moments-could it really be that in his own performance Chopin ever really made the last few bars of the E major (of this second volume) sound as muddled as he undoubtedly specified in the score?

Decca's recording is in general roundtoned and well balanced. From time to
time it introduces the slightest degree of
edge to the piano tone by an uncertainty of
pitch. The effect is on such a small scale
that I hesitate to mention it at all, fearing to
give an exaggerated impression of the drawback; yet it does help to convince me that
while Katin's playing is certainly comparable with that of Askenase, yet as a total
product I would prefer the D.G.G. set of
Nocturnes to the Decca, without at all
expecting the preference—a marginal one
—to be universally shared.

M.M.

CHOPIN. Sonata No. 2 in B flat minor, Op. 35. Impromptu No. 1 in A flat major, Op. 29. Nocturne No. 8 in D flat major, Op. 27, No. 2. Etude No. 5 in G flat major, Op. 10, No. 5, "Black Key". Mazurka No. 45 in A minor, Op. 67, No. 4. Scherzo No. 3 in C sharp minor, Op. 39. Byron Janis (piano). R.C.A. RB16028 (12 in., 39s. 11 d.).

This record is called "Byron Janis plays Chopin", the implication being that Mr. Janis will bring in the customers even if Chopin doesn't. In fact I had not heard of him (Mr. Janis, not Chopin), and at first slightly resented this example of American salesmanship trying to make me ashamed of my ignorance when, for once, there was nothing shameful about it. Mr. Janis, it seems, is still in his twenties and veteran of many coast to coast tours" and he plays Chopin so very well that ignorance of his name will not be permissable much longer. He has magnificent technique, and plenty of poetic feeling as well as fire. This is in fact a very fine record. The first two movements of the sonata seem to me as good as any version I remember. The Funeral March perhaps does not quite reach the heights, though my reasons for writing this are largely that I happen to prefer a less "expressive" interpretation of the middle section. Incidentally, this pianist follows Rubinstein (and, for that matter, Katchen) in playing all the last ten bars softly. In the finale he is again too expressive for my taste, not attempting the even pianissimo for which the composer asked. Of the shorter pieces, the Scherzo is prodigiously good, rather in the Horowitz style, but Mr. Janis seems equally at home in the lyrical Nocturne. A small point: in the Impromptu a beat has disappeared, presumably as a result of tape editing, in the middle of the middle section. The recording quality is good.

DOHNANYI. Six Piano Pieces, Op. 41.
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only. Pastorale. Ruralia Hungarica, Op. 32a—Adagio only.
Three Singular Pieces, Op. 44—
Burletta and Nocturne only. Gavotte
and Musette. Variations on a
Hungarian Theme, Op. 29.
(ALP1552). Winterreigen, Op. 13.
Suite in the Olden Style, Op. 24.
Humoresques, Op. 17—Pavanne
with variations. Valses nobles, D.969
(Schubert - Dohnányi) (ALP1553).
Ernst von Dohnányi (piano). H.M.V.
ALP1552-3 (two 12 in., 41s. 8½d. each).

These two discs contain about half Dohnányi's piano music, mostly written forty or fifty years ago and presumably recorded in October, 1956, when the composer visited this country at the age of seventy-nine. I remember him playing a Mozart concerto in London before the war, and I was astonished to find how little his playing has declined. A desperately busy man, he always sounded like a great pianist who hadn't done any practice for six months, and he still does. His finger technique is

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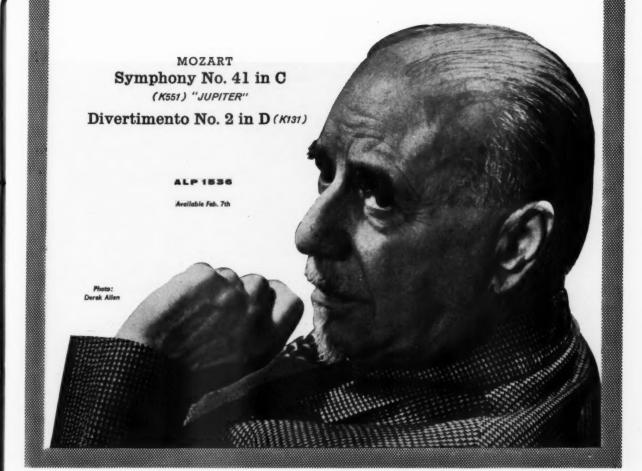
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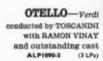


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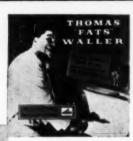
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for his age.

H.M.V. presumably think Dohnányi's music is going to "last" or they would not have issued these records. Not everyone will agree with them; not, for instance, the author of the little article in Grove, who is mainly concerned with censoring the composer for the sort of buffoonery he thinks spoils the popular Variations on a Nursery Theme. In fact there is scarcely a trace of buffoonery on these two records. Equally surprising, only one piece is strongly influenced by Brahms—the very early Op. 2 Intermezzo. But I must confess that none of these pieces seems to me to have the stature of works that are influenced by Brahms; for instance the two early string quartets that used to be played more than they are now, and the Suite for Orchestra recently given a new lease of life by the Royal Ballet Company. These piano pieces can be grouped as follows: 1. "Ye Olde", tarted up. Besides the Gavotte and Musette, there is a suite in olden (i.e. eighteenthcentury) style. Pleasant stuff, though Dohnányi spoils the best piece, the Courante, by bad playing. 2. Variations. Dohnányi is at his best in this form. The Pavane with Variations from Op. 17 has a sixteenthcentury theme which is most exquisitely played, and there is one quiet variation that combines this theme with the tune of "Gaudeamus igitur", for no better reason than they sound entrancing together. The Variations on a Hungarian Theme are even better, and would be well worth taking out of the cupboard once in a while. The old gentleman plays them with wonderful energy. 3. This last work might have come in my next group, music in Hungarian style. Dohnanyi must be sick and tired of being told that his music is not as Hungarian as Bartók's and Kodály's, but for whose existence his reputation would surely be higher today. However, there is plenty of Magyar influence in the big slow piece from the splendid Ruralia Hungarica set (which he later orchestrated), as also in the delightful Pastorale, which is based on a Hungarian carol known in some of our Primary schools as "Come and adore Him, Born in a stable". 4. Recent Works. (Grove lists nothing after Op. 37). The Six Piano Pieces, Op. 41, written in 1945, are dullish and lack individuality. Better are the Three Singular Pieces, Op. 44, dated 1951. The Burletta, surprisingly, is written on rhythmic principles favoured by Boris Blacher, with successive bars in five-four, four-four, three-four and two-four; later the pattern is reversed, and there are even times when the two hands are tracing different and opposing patterns at the same moment. The Nocturne from this set, despite its sub-title, " Cats on the Roof", is serious and beautiful. 5. There remains Winterreigen, Op. 13, whose ten pieces fill a whole side. If I may delve into the cocktail cabinet for a moment, Schumann

rather than Brahms is the spiritual basis, diluted with salon water, but here and there a cherry on a stick in the form of a typical Dohnányi side-stepping modulation relieves the monotony. Any reader of these words whose name is Ada will find themselves embalmed in a nice little piece that repeats the notes A D A with varying harmonies all the way through. Sphärenmusik has its moments, while Tolle Gesellschaft is a jovial piece of lunacy, though too difficult for its composer. The other seven pieces are scarcely worth hearing, though I liked the dedication of one of them: "An Freund Bob".

Any composer of eighty is likely to find his reputation in a trough, and Dohnányi is no exception. But people who prophesy an early demise for a once-popular composer's music are often wrong. When I received, what I fondly imagined was a musical education, I was told that Rachmaninov was finished, not to mention Liszt, Puccini and Elgar. The Variations on a Nursery Theme show no signs of losing their popularity, and I would expect future generations to be grateful to H.M.V. for letting them hear how Dohnányi played the almost-as-good variations on these discs, and perhaps just a few of the other pieces as well. The music, by the way, is well recorded. But I wish they had got him to do all the Ruralia Hungarica set, which contains some of his very best music, as also the Op. 11 Rhapsodies. Or are they to come? R.F.

LIPATTI RECITAL. Partita No. 1 in B flat major (J. S. Bach). Sonata No. 8 in A minor, K.310 (Mozart). Impromptus, Op. 90, Nos. 2 and 3 (Schubert) (33CX1499). Waltzes (Chopin): No. 5 in A flat major, Op. 42; No. 6 in D flat major, Op. 64, No. 1; No. 9 in A flat major, Op. 69, No. 1; No. 7 in C sharp minor, Op. 64, No. 2; No. 11 in G flat major, Op. 70, No. 1; No. 10 in B minor, Op. 69, No. 2; No. 14 in E minor (Posthumous); No. 3 in A minor, Op. 34, No. 2; No. 4 in F major, Op. 34, No. 3; No. 12 in F minor, Op. 70, No. 2; No. 13 in D flat major, Op. 70, No. 3; No. 8 in A flat major, Op. 64, No. 3; No. 1 in E flat major, Op. 18 (33CX1500). **Dinu Lipatti** (piano). Columbia 33CX1499-1500 (two 12 in., 41s. 81d. each). Recorded at his last recital given at the Besançon Festival, September 16th, 1950.

On September 9th, 1950, Lipatti recorded, at his home in Geneva, four of the Chopin Waltzes, the Bach B flat Partita and the Mozart A minor Sonata during the brief and wonderful period of renewal of health and strength before his illness attacked him again, fatally, in November. He died on

December 2nd of that year.

In her foreword to Hommage à Dinu Lipatti his wife says the memory of his last recital, given at the Besançon Festival on September 16th, 1950, is too poignant for her to write about it, and that is what one feels in listening to this recording of the occasion. It is a precious and quite unexpected souvenir indeed of this incomparable artist and gives us, in addition

to the recordings already issued, his wonderful playing of the second and third of the Schubert Impromptus, which he naturally played in the reverse order. In the G flat Impromptu (No. 3) he makes the lovely melody sing with wonderful lyrical intensity, and his treatment of the left hand part is something to marvel at. The caress he gives to the last rising phrase of the melody haunts the memory. The delicacy and clarity of his beautiful touch is superbly shown in the E flat Impromptu (No. 2), and most notable also is the dramatic emphasis in the middle section of the piece. This is how the audience heard him—their bursts of applause are included—and though I have not been able to compare these performances with those already issued, it seems to be that they are, if possible, even finer. However that may be, this is indeed a disc to treasure.

CHORAL AND SONG

BEAUMONT. Twentieth Century Folk Mass. Charles Young (cantor), Peter Knight Singers. Frank Weir and his orchestra. Oriole MG20019 (12 in., 39s. 74d.).

Alldis, Davies

When people meet to discuss which are the great composers of our time, the name of Father Beaumont is unlikely to be mentioned. And yet his "Folk Mass" has achieved two recordings in the first six months of its career, one more than Stravinsky's Mass. For this second version the accompaniment, formerly played on a Hammond organ, has been orchestrated in glorious technicolour, and there's no doubt at all that this improves it; I can now just

bear to listen to the thing.

For some months prominent churchmen have been standing on their heads in their efforts to be broad-minded about this work, and I am told that the correspondence columns in *The Church Times* have been buzzing with it. Viewed from the right way up, it looks a quite ghastly jumble of styles. I am not for one moment doubting Father Beaumont's sincerity, and his motives are admirable, but I do doubt his ability to write a mass of this kind, which is no insult, for I would doubt the ability of almost anyone else to do it too. A Folk Mass is a possibility, but who are the folk? Father Beaumont is an Englishman with a liking for American-style dance music, but he can never hope to write such music with conviction. He seems also to have a rather old-fashioned liking for Edwardian ballads, and Edward German, and the "big tune" is in fact a close acquaintance of the latter's "O peaceful England". He would probably argue that our own folkmusic is not sufficiently alive to lure adolescents into the churches (is he not equally likely to lure communicants into the dance-halls?), and that American-style dance music and Edwardian ballads are folk-music to most people. I would doubt this. Young people might go for the former and older age-groups for the latter, but very few would feel equal allegiance as Father Beaumont apparently does. And certainly the two styles cannot possibly be

fused with any remotely artistic result. If there is anything in the idea, a negro mass would seem to offer the best hope. The restrained style of the Modern Jazz Quartet might well produce quiet devotional music with an appeal for the more sophisticated adolescent, while, at a more exhibitionist level, a young coloured contralto called Odetta, to whose records I have recently been listening (not yet available in this country, but they'll come) would sing the sublime words with a sincerity and sense of rhythm that might well fill the aisles with teenagers; and their elders too.

But of course such suggestions are only practicable in America or on a disc. They are of no use to Father Beaumont in his work in this country. And I must add that his "cantor" sings this, as I think, terrible music with praiseworthy conviction, while the pleasantly amateurish choir do all that can be expected of them. But to be frank I have no stomach for the Lord's Prayer with a rather poor jazz accompaniment or "Now thank we all our God" as an English musical comedy chorus, and I am not weaned by unexpected bits in plainsong vein.

R.F.

BRAHMS. Wiegenlied: Immer leiser wird mein Schlummer.

SCHUBERT. Gretchen am Spinnrad: Nacht und Träume. Erna Berger (soprano), Michael Raucheisen (piano). D.G.G. EPL30224 (7 in., 16s. 8\frac{1}{2}d.).

Erna Berger sings the Brahms Cradle Song charmingly, but is not so successful in "Immer leiser wird mein Schlummer" (" Ever gentler grows my slumber"), largely because transposition of a major third upwards from the original key robs the song of the dark tone a mezzo-soprano can bring to it. Miss Berger is one of the few sopranos I have heard able to sing "Margaret at the spinning wheel without any sense of strain in the last verse, and if she could have got a little more sadness into the burden of the song "My peace is gone, my heart is sore" her rendering would have been even better than it is. She brings great serenity and admirable phrasing to "Night and dreams", one of the most beautiful of all Schubert's songs. Michael Raucheisen accompanies very well and the recording is excellent.

A.R.

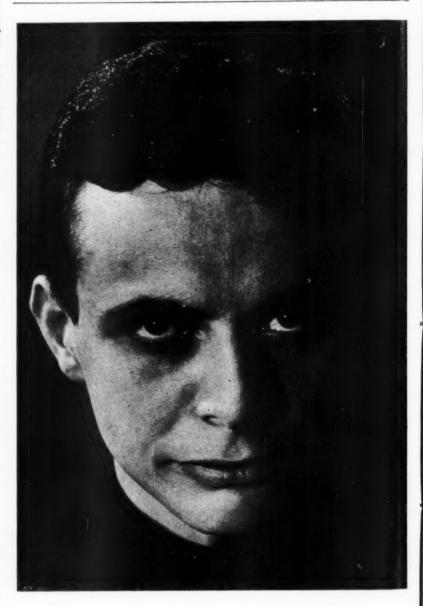
MOZART. Requiem Mass, K.626.
Elsie Morison (soprano), Monica
Sinclair (contralto), Alexander
Young (tenor), Marian Nowakowski
(bass), B.B.C. Chorus, Royal Philharmonic Orchestra conducted by
Sir Thomas Beecham, Bart., C.H.
Chorus master: Leslie Woodgate.
Fontana CFL1000 (12 in., 41s. 9d.).
Krips
Scherchen (6/60) DTL99079
E. Jochum (1/67) DGM18284

E. Jochum
Horenstein
After all these years of thinking that
Fontana was the name of a family of
seventeenth century Italian composers of
chamber music, I now see that this is a
mirage. Fontana is a record label. And a

very good one, too, judging by this new Mozart Requiem. In The Gramophone for January, 1957, A.P. hinted that the best thing to do with this tiresome Requiem situation was to persuade Philips to release the Bruno Walter version, available for some time in America. Philips have done

better: they have given us an English recording, with a fine team of soloists, the R.P.O., and the B.B.C. Chorus under Sir Thomas Beecham's meritorious baton.

The recording is remarkably vivid and sonorous, with just enough reverberation to add dignity, though not too much to impair



Three recordings of works inspired by Shakespeare's "Romeo and Juliet" appear in this issue: the composers range from Berlioz, through Tchaikovsky to Prokofiev, but the performers are one and the same, the 28-year-old Lorin Maazel with the Berlin Philharmonic Orchestra. Certainly a unique setting for Maazel's record debut in this country. Very much a cosmopolitan, Maazel was born in Paris of Dutch and Russo-Hungarian parentage, he was educated in the U.S.A. and is now resident in Rome. On the recommendation of Serge Koussevitsky he conducted Stravinsky's "Symphony of Psalms" at the American Tanglewood Festival in 1951 and this did much to enhance his reputation. In 1953 there followed concert tours in Europe and now his initial recordings for D.G.G.

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Richard Jarrell

BRAHMS: Variations and Fugue on a theme by

Handel, Op. 24

Four Piano Pieces, Op. 119

Rhapsody in G Minor, Op. 79, No.2

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"...the recording was good, with the piano tone emerging rich and varm and resonant, just as Brahms requires...he somehow or other detaches himself, doing everything that the composer asks of him, yet in the last resort allowing the music to speak for itself...it is very pleasing Brahms playing

"Gramophone Record Review", December 1957



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clarity-at least in the orchestral part. I find the chorus less satisfactory in this respect, for, although they produce a good body of tone, the usual faults of balance are there (loud sopranos and tenors, reticent contraltos and basses) and the words are not too clear. Even the Vienna Opera Chorus in D.G.G.'s version, for all its subdued woolliness, manages to get some of the words across. After all, the one common and constant factor in all these performances is the Latin text, and it should moreover be a decisive factor. If the text is even slightly inaudible, the loss to the general quality of the performance is great. Happily, the four soloists chosen by Sir Thomas have excellent diction and an ability to blend well in

Beecham's "Tuba mirum" is a resounding and remarkable triumph. Instead of the usual feeble apology for the last trump, sounding for all the world like a solitary and henpecked trombonist practising in a railway tunnel, we have all the spine-chilling, blazing brass that we normally associate with Berlioz. The effect is truly magnificent. What is more, the obbligato trombone accompanying the bass soloist is here replaced by a more decorous violoncello -unauthentic perhaps, but the only way to avoid the kind of bathos that one usually associates with this noble number. Indeed, on replaying this passage, I am sure that if Mozart had ever corrected proofs of the Requiem, he would have switched the trombone solo elsewhere, just as Beecham has done.

Nowakowski has a noble organ, but is not quite happy in pure cantilena. Kim Borg does better on D.G.G., but on the other hand Nowakowski is superb in the ensembles, providing a firm and resonant bass line, and never intruding too much. Elsie Morison gives a beautifully cool and steady performance, with reliable intonation and splendidly musical phrasing. achieves the seraphic quality of tone that Krips's choir boys ought to have but don't, and (unlike Seefried in the D.G.G. version) descants above the other soloists without over-dominating them. Monica Sinclair deals capably with the contralto sections, and Alexander Young adds lustre to the tenor solos and lift to the ensembles. The "Benedictus" is most sensitively done, though even here I could have wished for smoother singing from Nowakowski. As for the orchestra, there is plenty of bite in the R.P.O.'s brass, and their mellifluous woodwind can hardly be bettered.

I have hinted that Sir Thomas takes

liberties with the score, but in nearly every case they are entirely justifiable liberties, and they add immeasurably to the power of the music. The organ's chordal support in "Rex tremendae" is an example of an eminently effective addition to the score, though I wondered whether this number coincided with the beginning of a new session, for a slight sharpening of pitch appears to take place at the beginning of this band.

In summing up, I have no hesitation in dismissing any small defects, for the performance as a whole is majestic and compelling, and the recording is throughout of excellent quality. Let us hope that Signor Fontana gives us more of the same D.S.

Pontifical Hymn: "In HEILMER. Cimbalis bene Sonantibus". String orchestra conducted by Antonelli. With the bells of St. Peter's, Rome, on the reverse of the disc. Parlophone GEP8648 (7 in., 11s. 14d.).

The fact that the sound of the bells of St. Peter's, Rome, can be heard on one side of this disc may well recommend it to those who associate their ringing with some great occasion and also to campanologists, for the oldest of the six bells (now electrically operated) dates from 1288. The largest bell is 241 feet in circumference and weighs 94 tons. Eight strokes on the large bell are followed with a joyful clangour by the whole

The Pontifical Hymn for strings, by a composer unknown to me, and listed without prefix, as Heilmer, is given a title from Psalm 150, "Praise Him on the loud sounding cymbals", not at all appropriate to the medium chosen here. The music is jolly commonplace stuff in the style of early Verdi, which no one would ever guess could be associated with the Basilica. It will provide an excellent item for a quiz. The recording is good.

PALESTRINA. "Le Vergini". Stabat Mater. Super Flumina Babylonis. Choir of the Choral Academy, Lecco, conducted by Guido Camil-Vox PL9740 (12 in., 41s. 9d.).

Nacci. Vox PL9/40 (12 in., 41s. 9d.).
Stabat Mater:
Aachen Cathedral, Rehmann (1/58) EPA37142
Super Flumina Babylonis:
Vienna Boys (4/55) NBR6013
Le Vergini is a series of eight five-part spiritual madrigals which Palestrina composed in 1594 to the texts of the first eight stanzas of Petrarch's famous "Song to the Virgin" and which correspond to the eight pieces of the First Book of Madrigals for Five Voices which the composer published in 1581. Each of the madrigals begin with the word Vergine, adding in the first six numbers one of her attributes: beautiful, wise, pure, holy, unique, radiant. In these two books of madrigals, as Henry Coates well says, "We may not be far wrong in regarding this music in turn meditative, mystic, impassioned and all tinged with an intimate beauty as a musical mirror of the composer's own soul, a reflection of his inmost thoughts and aspirations".

The music in the set here recorded is remarkably varied, and the Palestrina evidently feels free, writing in the madrigal form and in the vernacular, to be more illustrative than in his motets. Thus he illustrates the word struggle in the line "Resolve my struggle" (No. 1), makes the music dance joyfully in recalling his love for Mary (No. 5) and graphically depicts the line "Swifter than lightning" (No. 7). He writes with great simplicity and charm for the most part and the Lecco Choir sing the lovely music with fervour and fair understanding. They do quite well in the well known four-part motet Super flumina Babylonis (" By the waters of Babylon "), but I prefer a dynamically more restrained and less heavily accented treatment of Stabat

Mater than they give. As usual the radiance of the closing bars, "Paradisi gloria", is not conveyed, but at least they are all here. which was not the case on the Aachen Cathedral disc. It is a pity that the Lecco Choir cannot be recorded with a better acoustic: the disc wants "nursing" to get the best out of it.

The Italian and Latin texts of the various pieces, with English translations, are printed on the sleeve, and there is an excellent note on the works by the conductor. This disc should be cordially welcomed by lovers of Palestrina's music. Opportunities of hearing the spiritual madrigals are very rare.

WOLKENSTEIN. Nine Lieder: Sag an, Herzlieb; Wolauff gesell! wer jagen will; "Nu huss!" sprach der Michel von Wolkenstein; Ave mater, o Maria; Der mai mit lieber zal; Geluck und hail ain michel schar : Es fuegt sich, da ich was von zehen jaren alt; Ich klag ain engel; Stand auff Maredel! Lotte Wolf-Matthäus (contralto), Bernhard Michaelis (tenor), Ferdinand Conrad (recorder and tambourin), Ilse Brix-Meinert (alto-fiddle), Johannes Koch (tenor-fiddle and Krummhorn), Walter

Gerwig (lute), Hermann Dick (lute), Claude Flagel (hurdy-gurdy). Lieder and Spiel-ANONYMOUS. stücke from the Glogauer Liederbuch: Probitate eminentem; Christ, der ist erstanden; O plasmator; Elzeleyn, lipstis Elzeleyn; Der phfawin schwantcz; Ich bynss erfrewt; Dy katzen phote; Al fol. Eva-Juliane Gerstein (soprano), Friedrich Brückner-Rüggeberg (tenor), Fer-Brückner-Rüggeberg (decorder), Ilse dinand Conrad (recorder), Rosemarie Lahrs (tenor viol), Johannes Koch (viola da gamba and recorder), Walter Gerwig (lute), Otto Stein-kopf (dulcian and Krummhorn). D.G.G. Archive APM14512 (12 in.,

41s. 9d.). In spite of the apparent difference in style and content between the two sides of this disc, they have one important element in common: both Oswald and the compiler of Glogau leaned heavily on French composers from Machaut and Vaillant to Dufay and Busnois. German polyphony was a long way behind French, English. Spanish, and Italian polyphony, and it is not surprising that the earliest efforts of the German school made use of imitations or direct borrowings. Oswald was born about 1377 (the year when Machaut died) in the town of Wolkenstein in the Tyrol. He led a colourful life, travelling widely and building up something of a reputation as a speculator in real estate.

His songs possess a strong individuality both as regards their melodic lines and their treatment of rhythm and harmony. Oswald was fully conversant with the complex notation of the time, and often used this to good effect. Of the nine songs recorded, five are for voices and instruments, while four are performed by instruments alone. This practice may be excused in the interests

of programming the disc, but it is a pity to lose the texts. Although the index card gives no details about the date of the songs or their source, readers may like to know that the songs chosen were written in all probability between 1402 and 1433, and that they are preserved in two manuscripts, one in Vienna (National Library) and the other in Innsbruck (University Library).

The songs deal with various subjects: love (Nos. 1 and 9), defiance (No. 3), springtime (No. 5) and personal narrative (No. 7). One of the best-known of this group is Der mai mit lieber zal (score in "Historical Anthology of Music", Vol. 1, page 64) which is a rearrangement of Vaillant's Par maintes foy. The bird calls are beautifully brought off by the tenor, Bernhard Michaelis, who is joined in two other songs by Lotte Wolf-Matthaus (alto). The assortment of instruments used for accompaniment is rather remarkable, for there are at least two that must be unfamiliar even to the collector of recorded curiosities: the alto krummhorn (a doublereed instrument of the bassoon family), and the hurdy-gurdy. (This latter instru-ment is played by Claude Flagel, whom J.N. and I met at a musicological congress in Belgium last September: we were intrigued by M. Flagel's account of the history and technique of his instrument.) This side of the record is really well sung and well played, and it is a thousand pities that the standard was not maintained for the reverse side. Before I pass on to the Glogau pieces, readers may care to note that the Wolkenstein songs are grouped thus: Band 1—1 and 2; Band 2—3 and 4; Band 3-5 and 6; Band 4-7; Band 5-8 and 9.

Once again the index card is silent with respect to the original source of the Glogau pieces. They were written down in the town of Glogau in Upper Silesia, and the three part-books are now in Berlin (Oeffentliche wissenschaftliche Bibliothek Ms 40098). A selection of the 294 pieces was published in Das Erbe Deutscher Musik, Vols. 4 and 8. For those who are able to get hold of these scores, I give a list of the items, again showing which bands contain which pieces. The first figure is the number of the volume, the second refers to the page, and the third to the number on the right-hand side of each piece. Band 1: Probitate (8/9/111). Band 2: (a) Christ der ist erstanden-a misleading title on several counts, as a five-fold structure is made out of the following three pieces-Surrexit Christus (8/15/126); Christus der ist erstanden (4/4/124); Christ ist erstanden (4/3/94). (b) O plasmator (8/63/209). Band 3: (a) Elzeleyn (4/15/250). (b) Der pfauen schwanz (4/88/208; 4/89/22). Band 4: (a) Ich bynss erfrewt (4/18/206). (b) Dy katzen pfote (4/94/13). (c) Al fol (4/6/183).

Probitate eminentem | Ploditando exarare is a doubie-texted cantus firmus motet in honour of Andreas Ritter, a choir director to the Austin canons of Sagan. As both texts are omitted, the piece rather loses its point, and Ritter is doubtless furious. There are dozens of instrun ental pieces in Glogau: why take a particularly fascinating occasional piece and ruin it by omitting the

texts? Christ der ist erstanden, is, as I have said, a hoax. Somebody has had the clever idea of grouping together pieces based on Resurrection chorales: but unfortunately this is a pointless thing to do, for they were never meant to be played as a sequence, and even use quite different and distinct chorale tunes. Even the early Germans knew this, for they distinguished very carefully between Christus surrexit (= Christus der ist erstanden) and Surrexit Christus (= Christ ist erstanden). As it is, this five-fold (a b c b a) farrago is neither one thing nor the other, and to add to the confusion there is a hopeless lack of unanimity in the matter of musica ficta. Sometimes the leading notes are sharpened, sometimes not. O plasmator, a four-part motet with text underlaid to each voice, is performed (twice, for some odd reason!) by instruments only. Elzeleyn, a well-known folk-song, is performed in the proper manner but is spoiled by the tenor who starts flat and appears not to have too good a command of vocal technique or phrasing.

There are two settings of Der pfauen schwanz, one probably by Barbingant, the other by Paulus de Broda. Both are played, quite well, by a mixed consort. The tune (which means "peacock's tail") was much used in the fifteenth century for Mass settings, by such composers as Obrecht and Johannes Martini. Ich bynss erfrewt suffers from poor singing. Dy katzen pfote ("catspaw" or "pussyfoot" to you) is an amusing instrumental piece. Al fol is a song shared by tenor and sopranoperhaps the best of the vocal items. Altogether, this side of the disc could have been much better planned and more satisfactorily performed.

BJORLING AT CARNEGIE HALL.

Adelaide (Beethoven). Frühlingsglaube; Die Forelle; Ständchen;
Die böse Farbe (Schubert). Traum
durch die Dämmerung; Caecilie
(R. Strauss). Ständchen (Brahms).

Don Giovanni: "Il mio tesoro"
(Mozart). Fedora: "Amor ti vieta"
(Giordano). Carmen: Flower Song
(Bizet). Manon: Le rêve (Massenet).

Ideale (Tosti). Tosca: "E lucevan
le stelle" (Puccini). L'alba separa
della luce ombra (Tosti). I dream
of Jeannie with the light brown
hair (Foster). Jussi Björling (tenor),
Frederick Schauwecker (piano).

R.C.A. RB16011 (12 in., 39s. 114d.).

Jussi Björling, hero of so many complete opera recordings, has not sung at Covent Garden since the war, though fairly often in the Albert and Festival Halls. He has seemed to me two singers with the same voice. The Björling of the opera recordings is a fine stylist, very musical, always able to hold attention. The Björling of the recital platform delights me for a few songs or arias by his well-produced stream of fine tone, but then monotony sets in. For the life of me, I cannot see the point of gathering up on an LP disc a side of operatic arias just about of all which the tenor has done properly, with orchestra. In front of his Carnegie Hall public, he sings less artfully than in the studio. Besides, we have to put up with audience applause after, and some times also before, each number. I am not entirely against "live" recordings—the Irmgard Seefried recital on D.G.G., for example, is remarkably successful. Nor will anyone who heard Elisabeth Schumann sing in the Albert Hall (to go no farther back) declare that Lieder should not be sung to large audiences. This record should please the large public who pay large prices to hear their favourite tenor, and don't find his recitals monotonous. But the H.M.V. catalogue still holds recordings by him of all the arias (except "Il mio tesoro") and the two Tosti songs which are superior.

He is no Lieder singer, he has no trace of intimacy; even the aria-like Adelaide (which he once recorded so agreeably) is now too constantly loud. The audience behaves like a London one, applauding the first songs politely, really getting roused—shouts of "Encore!"—after a lusty Die bose Farbe. A ringing Cacilie moves them further to roars of "Bravo!". They go mad after "Amor ti vieta" (over-forceful), sound a little doubtful when Ideale is announced, but are captured then by the tenor's soft, attractive tone. The first few notes, on the piano, of the Tosca aria touch off happy applause. The Flower Song is all tone, no shaping; the "Dream" from Manon is gentler. Don Ottavio sounds like a hero. The pianist strikes me as poor, coarse and insensitive; particularly bad in Die Forelle. The recording is very clear. I cannot really say the disc gives a false impression of Björling, for I have attended recitals just like this one; but it certainly does not represent the fine, indeed the thrilling artist who can be heard on so many records. A.P.

SCHLEMM AND SCHOCK. Caro mio ben (Giordani) (a and c). Vesperae solemnes de confessore, K.339 (Mozart): Laudate Dominum (b, c and d). Serse (Handel): "Ombra mai fù" (a and c). Ave, verum corpus, K.618 (Mozart) (c and d). (a) Rudolf Schock (tenor), (b) Anny Schlemm (soprano), (c) String Orchestra conducted by Wilhelm Schüchter, (d) Choir of St. Hedwig's Cathedral, Berlin (Chorus Master: Karl Forster). H.M.V. 7EG8291 (7 in., 11s. 13d.).

It might have been more tasteful to couple the two sacred compositions by Mozart on a non-extended 45, rather than to preface each with a secular song, to make a collection entitled moments serene. "Caro mio ben" passes directly into "Laudate Dominum", and the Largo into Ave Verum Corpus, without even a dividing scroll. The Giordani is "souped up" harmonies Ancient and Modern, made into a religioso piece. Schock sings it well enough, in his full, "baritoney" tenor, but in the Largo his tone is not steady, and there is no trill. Anny Schlemm is a proficient solost in "Laudate Dominum"; this is an enjoyable performance, if not a particularly charming one. The motet is smoothly done, but so resonantly recorded that some of the detail is lost.

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Marie Ovcacikova Adolf Juliet Filip Jiri Benda Terinka Lotinka Chorus and Orchestra of the Prague Smetana Theatre conducted by Jaroslav Vogel. Supraphon LPV139 (12 in., 41s. 9d.).

(Excerpts: Overture: Act 1, scenes 1, 6 and 7. Prelude: Act 2, scenes 1, 5 and 8. Act 3, scenes 2 and 3.)

This opera was given in English some years ago at the Scala Theatre, London, and proved to be a most delightful piece, but not one that easily provides what is meant by "high-lights". Nevertheless the music on this single disc will give much pleasure, I think, as the score is full of lovely things, gay, humorous and tender. The story, told on the cover of the disc, is based on a novel by Alois Jirisek (one of the outstanding figures of modern Czech literature of the nineteenth and twentieth centuries) and the action takes place during the French Revolution, hence it title-for a Jacobin denoted "a criminal, murderer, and bandit" to the local big-wig, who has repudiated and disinherited his son for joining this political party. What, however, probably attracted Dvořák to the story was the character of the schoolmaster, Benda, who "sums up in his person the Czech cantors of the past and the teachers of Dvořák's youth."

Dvořák draws a tender and humorous portrait of this musical enthusiast and in the first scene of Act 2 we hear him directing a general rehearsal of a serenade-cantata he has composed to welcome the new lord of the castle (the original title of the opera was The Nobleman's Arrival). "I must admit", he says, "this is a successful piece. Not even Mozart would be ashamed of it. It's classical music". The sleeve note missing the point, appears to agree with this appraisal; but in fact its main feature is a jolly hurdy-gurdy tune, just as Dvořák intended. This lengthy scene—it involves a change-over-is the least well recorded extract.

Karel Hruska is admirable as the perky little schoolmaster, but Miloslava Fidlerova, as Terinka, when she can be heard, is inadequate to her florid passages and elsewhere slides untidily about her phrases.

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Except for occasional unsteadiness of tone, the baritones and basses are excellent, and Ivo Zidek, in the tenor part of Jiri, one of Terinka's suitors, sings charmingly, though he is not a Boris Blachut.

Vladimir Jedenactik, the admirable chief smuggler in the recording of Smetana's The Kiss, sings his famous song of rage at being mocked (Act 1) very well indeed. It is one of the best things in the opera.

Dvořák gives some beautiful music to Bohus, the Count's supposedly Jacobin son, and his wife, Julie, and in Act 2, Scene 5, they have a very moving duet, the key phrase of which is echoed by Terinka (on the note here), Jiri and Benda. The first highlight is the jolly waltz of the short

introduction which raises the curtain, rather unexpectedly, on a Sunday afternoon scene in the village, with the people in church singing in praise of the Virgin Mary. Thus Bohus and his wife are greeted as they return to their homeland. Ludmilla Cervinkova and Vaclav Bednar sing very acceptably in these two parts, the chorus are excellent, and so is the orchestral playing, but-as usual-the recording, otherwise good, puts the orchestra in the background once the voices come in. Matters improve, in this respect, on the second side. The surfaces are a little obtrusive in quiet passages. A.R.

PONCHIELLI. La Gioconda.

La Gioconda Anita Cerquetti (sop). Laura Adorro

Giulietta Simionato (mezzo-sop.) Cesare Siepi (bass) Alvise Badoero Franca Sacchi (cont.) La Cieca Enzo Grimaldo

Mario del Monaco (ten.) Barnaba Ettore Bastianini (bar.) Giorgio Giorgetti (bass) Zuane Athos Cesarini (ten.) Isepo Chorus and Orchestra of the Maggio Musicale Fiorentino conducted by Gianandrea Gavazzeni. Decca LXT5400-2 (three 12 in., 119s. 104d.).
Parodi (1/54) ULP9229-1/4

I feel sure I shall not be alone in raising a loud and unashamed cheer for an old Grand Opera which is also a grand old Great slices of cake for six star singers-and lashings of ham all round! A good performance of La Gioconda (The Merry Girl-oh, irony !) is a money's-worth if nothing else. There is no room for a patronising smile. Ponchielli was put in the shade by Verdi, as all agree. Yet this opera of 1876, with a libretto taken from Victor Hugo's Angelo by Boito, using a pseudonym, surely gave old Verdi some ideas in the handling of crowds and changing of moods-notably in the first act and third act of his Otello (1887).

For effective spacing of a cloak-anddagger drama this opera can give even Verdi points. Theatrical strokes abound. Never were so many plottings overheard, so many poignards raised only to be checked in the nick of time when it is seen that the target is "none other than..." someone whom it is now desperately important not merely not to stab, but actually to risk your life trying to save, etc., etc.! In the silence which follows a bloodcurdling shriek of despair, what should waft in through the casement than the placid songs of gondoliers? Not a dull moment and only an idiot would deny even to the ballet its due as a first-rate score for dancing. Moreover all the vocal writing is idiomatic, with an instinctive feel for what is effective in the voice. "Suicidio" is very far from being a second-rate hack's sole inspiration; there are other scenes no less imposing.

Italians may have lost the art of bel canto at present, but they have not lost the other thing which an American critic so charmingly described as " can belto ". This is the sort of vocal music which asks the ultimate in sustained and passionate utterance, and it is the kind of thing to which Italian singers

respond as if their all were never too much to offer. Those whose memories go back to the Destinn performances and kind of voluptuous elegance in singing which casts containing Kirkby Lunn and Sammarco, not to mention Caruso and later Gigli with Ponselle, probably will feel about the present company that it ought to be possible to achieve more refinement without any lowering of the heat. But a great many listeners, whose standards are less exalted, will surely admire the heat and the passion and the full-throated generosity of the thing and worry comparatively little about refinements. In my opinion, it sweeps the board clear of competitors, not merely the much less richly cast Nixa set (of 4 discs) but even that old one on 78s (though Arangi-Lombardi is not an easy one to shake). In particular, Mme Cerquetti, in my opinion, thoroughly deserves her promotion—the width of her compass, the steadiness of her line and her superior sense of style are all more than merely promising.

The prelude is followed by a splendid burst of operatic crowd-gaiety outside the Doge's Palace in Venice; into which like a passing cloud Barnaba the Inquisition spy, standing by a pillar, soon interjects his sinister voice. The chorus is quite on its toes and Gavazzeni does not play too cautiously. But it is odd how Italian choruses so often fail to achieve a real attack; from the second note on, everyone is splendid; it's just the first step which is apt to be fluffed. Still the dramatic chiaroscuro is not at fault here; and Bastianini sounds wonderfully promising with his dark menacing tone—and the promise is mostly fulfilled. Once or twice he fails to point a passage of conversational irony, singing it all like a police-sergeant reading a charge, and there are climaxes (in "O monumento") which make him force a little, but generally and in this long first act (which occupies both sides 1 and 2) he is vividly the villain of the composer's intentions. When Gioconda and her blind mother come in we are again introduced to voices which sound well cast for the roles: and as the lecherous baritone makes his pass as the soprano (to the noisy lament of her mother) the firmness of Mme Cerquetti's "top" is revealed. La Cieca is a good part for a contralto of character; Franca Sacchi (once a Tosca now gone down in the scale) has plenty of passion and loud tone, but she might make a bit more of the phrasing in her solos. In the trio where mother and daughter are singing against the eavesdropping Barnaba, however, all three voices blend and contrast admirably. The scene where the losers of the regatta are whipped up by the villain into accusing the Blind One of witchcraft comes off most excitingly

Decca libretti

The English/Italian libretti to La Gioconda, reviewed above, is now available, price 5s. In addition the libretti to Andrea Chénier, is also available, price 4s. 6d. These libretti. published by the Decca Record Co., are obtainable from all record dealers or directly from the Publicity Department, The Decca Record Co. Ltd., 1-3 Brixton Road, London, S.W.9.

and into this erupts Gioconda again with piercing cries of "Mia Madre" and the noble Enzo (disguised as a Dalmatiansailor, of course) with cleaving calls of "Let the old girl alone, you assassins, etc., etc.". Mario Del Monaco in great, rocksplitting voice. The tug of-war sways to and fro and then almost at once two more splendid voices are on us: Simionato as Laura (whom the tenor loves all too well) and the bass Siepi, as Alvise, the stern husband who stands in the way of true love. The Blind One's vote of thanks is not as well phrased by Sacchi as it might be but the whole ensemble is a striking example of music, which note for note may be un-distinguished enough but "tells" from a dramatic point of view ten times better than the ensembles of some greater composers.

Then comes the duet of confrontation for the tenor and baritone, where the spy strides up to the disguised tenor and calls him by his name, "Enzo Grimaldi, principle di Santafior". This is a show-stopper and a mighty good one. Gigli and De Luca made a very famous record of it once about 1927, I believe-it was DB1150) and the two present singers do not allow themselves to fail in such a rewarding piece. Is it a shade clumsy? Yes, but it goes with a swing, which is really more important. I found it pretty thrilling and it made me forget the more elegant singing I have heard in it sometimes in the past. By now (from, say, that Forza set on Decca) it is fairly common knowledge what these two singers sound like-all out; and there is no surprise on that score. I wish they could just have acted the haughty question-andanswer at the beginning with a little more imagination; but the sheer noise and "binge" of the mutual insults and cussing at the end really do make you want to stand up and shout yourself. I'd love to be able to count Caruso and Sammarco in this duet among my memories, but do not in the least despise this, if coarser, no less stirring effort. For good measure—was there ever such a plum-filled act?—the scene ends with Gioconda overhearing the letter to the Inquisition being dictated and the baritone's reflections on the Doge's Palace (" O which Bastianini sings monumento") rather too loudly throughout (I can imagine someone like Apollo Granforte getting all sorts of sinister half-lights into the recital). The act is not even then over, for there is a final burst of jollity, contrasting with religioso sounds proceeding from St. Mark's and a final go for Merry and her Mum who are thoroughly cast down by the turn of Gioconda's descanting cries of events. "Il mio destino e questo" show Cerquetti up in a good light; the wide towering intervals are splendidly spanned. (How marvellous Ponselle must have been, there!).

Act 2, the ship in the lagoon off Fusina, starts with a packet of atmospherics, boys singing "La" and many a jolly tar singing "Ho, ho" (or "He, he"). It is a livelier ship than Master Budd's. Enter Barnaba—what again? Yes, again, and with another plum too: "Fisherman thy bait now lower", full of sinister overtones for us in the know, but ostensibly a yo-ho barcarolle,

the kind we find in Gounod's Faust (" le veau d'or ") or L'Africaine for old Nelusco. After which the tenor takes over, as the lady cabin boys go below. Here comes the famous " Ciclo e mar ". Del Monaco deals with it much as you would expect; that is to say, he is unwilling to make the aria as effective as he could by dousing the reflective first half to mezzo forte and then adding a big crescendo. He does sound as if he meant to sing more gently than usual and actually pulls off one very successful diminuendo, but he is clearly relieved when the time comes for abandoning such pretences at hushed ecstacy about the horizon and all that, and he can sail out con tutta forza into his call to Woman with ringing cries of "Vieni, o donna!" It is not exactly exactly elegant or scented as I rather think Ponchielli meant it to be, but it has an animal vigour which is enjoyable in another kind of way; the thrilling duet with Laura which follows sounds, on my review copy, just a bit dead (or is it that my eardrums are numbed by the tenor's B flats?). There is also a tiny slip in the accompanying, which might have been nicked out. But Simionato is in splendid form and settles a minute or two later to her prayer, "Stella del mariner", with just the right fervour. (She is quite as good, indeed more imaginative than Stignani in this passage.)

But stay, where is the Merry One? Side 4 starts off with that magnificent ladies' battle (" I love him best, I love him like the lightning", etc.) in which the rivals seek to outsing each other-a duet which may well be the testing-piece for you if you don't know the opera, a piece at once slightly comic and yet so brazenly telling that one really cannot withhold admiration. Cerquetti and Simionato go at it hammer and tongs, as is proper; and Gavazzeni, like a good sport lets them get a real hold with their teeth in a strong and effective use of tenuto before bringing 'em off it in cascades which I think Mr. Shawe-Taylor once described as being like elephants sliding downstairs on tea-trays. The act, but not the side ends in a wonderfully timed fury of respite and farewell.

Act 4 takes place in the Ca' d'Oro on the Grand Canal; amid ironic festivities, husband and wife (guilty Laura) have a terrible scene, culminating in his revealing a bier already for his spouse: voices from the lagoon float in to cown her cry of horror. Left alone to take poison, Laura is interrupted by Gioconda who resourcefully gives her a narcotic instead. More wonderful is to come, with the Blind One caught in the palace: "In the prohibited rooms, I surprised her, on mischief bent"; funeral bells tolling, immense confusion and distress, and a very powerful curtain. It is during the second of these two scenes of Act 3 that the famous ballet occurs-well rendered here. The sixth and last side opens with "Suicidio" to which Cerquetti brings much force and a good sense of how the phrasing should be made most telling; her low notes no less than her attack are impressive-the upsurge on "domando al ciel" and the cavernous misery of "dentro l'avel" do not exactly eclipse Destinn but

for my money I much prefer this rendering to Callas's. Follow the soprano-tenor duet which turns into a trio as Laura comes out of the anaesthetic—the women are splendid here, Del Monaco rather less certain—and the final scene, odious as can be, where Gioconda offers her body to Barnaba but stabs herself just in time, in which both soprano and baritone keep it up hideously well.

In sum, a vivid but sometimes coarse interpretation, but much the most rewarding of its kind so far on the gramophone of this opera in toto. For undecided samplers, sides 3 and 4 back to back on LXT5402 are the ones to try. It may not be ideal, but 1 doubt if you'd get better anywhere in the flesh today.

P.H.-W.

ROSSINI. Il Barbiere di Siviglia.

Il Conte Luigi Alva (ten.)
Bartolo Fritz Ollendorff (bass)

Maria Meneghini Callas (sop.)
Figaro Tito Gobbi (bar.)
Basilio Nicola Zaccaria (bass)
Fiorello Mario Carlin (ten.)
Berta Gabriella Carturan (sop.)
Philharmonia Orchestra and
Chorus (Chorus Master: Roberto
Benaglio) conducted by Alceo
Galliera. Columbia 33CX1507-9
(three 12 in., £6 5s. 1½d.).
Serafin [12/52] ALP1022-4
Erede (2/57) LXT5283-5

A child taken to a pantomime was asked what it had liked best. To which the uncompromising brat replied, "The Interval". I trust I do not sound childish if I say what I liked best here were the recitatives, which are beautifully studied, full of variety and meaning and go a long way to making this the least depressing of the three long playing Barbes so far. The ensemble is also excellent; clear, well balanced and vivacious, suggesting long rehearsal à la Glyndebourne. So much is all to the good. If I think Rossini by ear alone is always a little mangué and that even a quite undistinguished theatre performance is always better than even the most ideal performance on records, it is only that so much of what makes up Rossinian comedy inevitably gets lost when we cannot see the visual counterpoint. The gesture of the hand or the rolling of the eve which accompanies some little phrase, the second time through are the histrionic ornaments which bring the wonderful old comedy fully into the round -these you can never really recapture by voice alone. Some do, more than others, naturally. Tito Gobbi can give us any naturally. shade of tragic pathos or tragic irony. Comic irony too, certainly. But beaming, bouncing gaiety? Well, he can even suggest that quality a little, but it does not in the words of Annie Oakley, " come natcherlee" except where in recitative he is paying the fullest attention to projecting the "character". Mme Callas, to whom tragic scorn and resignation come easily, is at home also in Rossinian comedy, and can be very funny, as in Il Turco. She elects to make Rosina, not a minx, and certainly not a canary, but rather a sly boots, a puss

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In quali eccessi, o numi – Mi tradi quell' alma ingrata
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cat who in "Dunque io son" for instance positively purrs where others flute or trill. Luigi Alva, a charming Almaviva in the flesh on all seeming, is not a very striking figure on record. The comedy, however, comes off clearly enough. What it fails to do is sparkle. This set is not heavy in hand like the other two listed above (H.M.V. with De los Angeles and Bechi: Decca with Simionato and Bastianini), but it does not glitter and only occasionally achieves that mischievous, heady fizzingalong which characterised, say, the old Supervia discs, or for instance that ancient set of 78's with Stracciari as Figaro. The real reason for this I believe to lie in the fact that none of the singers in the present cast (or present day even) feel so at home in florid singing that they can really relax and experience that enjoyment which they should communicate to their hearers. Where the music asks only a smoothly emitted and shapely turned andante melody, with well knit legato, the results are pleasing. But ask these same principals to embark on really nippy divisions or fast elegant staccato passage work and they immediately dwindle into worried performers, shedding character and mood alike. In a sense this works in favour of this set of records which is all in all a more satisfying account of the work than the previous two, because someone has evidently impressed upon the performers that "they can't get away with" mere swagger in front of the microphone. We are spared the sort of coarse barking effrontery with which Bechi in the H.M.V. version tries to deafen us to the fact that he can't manage the florid singing at all; on the other hand would a crooner's intimate whispering really sound much better? I do not call Callas or Gobbi crooners, of course. But there is all the difference in the world between the way she and he sing the florid passages of the Rosina-Figaro duet in the second scene, and the way of the ideal Rossini interpretation in a theatre-full out and yet with controlled glitter, in the manner of (say) Toti Dal Monte singing with (say) Brownlee. So, too, with the duets for tenor and baritone which conclude the first (street) scene-no vulgar roaring, but no real brilliance, no infectious glee either. Moreover these two voices blend ill; Gobbi's is inclined to be woody, especially when lightened for speed, and Alva's is apt to be white in similar situations.

The overture is hardly the most inspiring start imaginable, it has no dynamic nuance, but gives a foretaste of the clean, stylish and unobtrusive contribution of the Philharmonia under Galliera whose tempi throughout are elastic and gently flexible. Once the curtain is up, hopes rise. The opening scenes of speech are so well acted. Gobbi as a comic artist has never much impressed me-his Sergeant Belcore in Elisir is the least impressive performance I ever saw him give, but on side 1 in the recitatives he puts over the character well. Alva's first serenade "Ecco ridente" begins well in the slow section, tries for a little panache in the ensuing martial section and shows up the tenor as less practised and elegant than one had dared to hope. Tito Gobbi's

1425/8

"Largo al factotum" is the achievement of a sure artist, but slightly a triumph of art over natural ability. He is too good an artist not to bring it off, but really a singer such as Robert Merrill does the famous piece better and this is, by and large, not anything like as good as Gobbi's own version on H.M.V. DB6626. The chorus of wagedemands does not go off with that exhilarating snap we should enjoy. The second side opens with more well turned recitative and at one moment Gobbi, threatening the Count that nothing will succeed unless he put himself in his hands, sounds wonderfully convincing; Amonasro! Alva's "Se il mio nome" recalls Schipa for a few bars; but belongs to a less accomplished generation's idea of bel canto. Still, the one messa di voce is attractive and sure. Then we first hear Callas, singing very gingerly indeed, as though in agonies not to sing sharp! It can hardly be called a thrilling foretaste; the voice sounds dull and tired and her little scream of surprise occurs after the window has been slammed shut.

The following duets for tenor and baritone have, as I suggested, a subdued lilt: but a lilt is there, and though the blend in florid singing is not good, I daresay what is caught here will stand up to repeated playing better than something more spontaneous but less accurate. The side ends with Callas's "Una voce" sung not in the soprano version in F but in the original mezzo which takes the diva down to rather hollow caverns, and ends, as if to put her stamp on the disc with a sour wobbler! Her rendering is the antithesis of a show piece. Rosina is here communing with herself, in a reverie, almost humming into the microphone and cooing as gently as a dove. It is slow, unflashy, very nearly perfect in staccato ornaments (though not quite) and though I felt terribly disappointed at first not to get the lift which a glittering Rosina can here give you, I could see that it might grow on you and make other Rosinas later sound like vacuum-brained minxes.

The third side introduces us to Zaccaria's excellent Basilio, lacking immense variety or comic force perhaps, but a sound and effective artist whose "Calumny" fails if at all only in the conductor's scruples about "letting it rip". The "colpo di canone" however is a real bang and even the cautious avoidance of vulgar binge in the crescendo is probably something one will see the point of at the tenth hearing. Also excellent is the non-Italian Bartolo whose "A un dottore" has a pleasant lilt (though I have heard quite as good at the Wells). The main item of this side however is the Rosina-Figaro exchange about the billet doux and I suggest that by this you can judge the whole set. Is Callas not far too calculating? Does Gobbi's florid singing in a whisper really pass muster? If you think so, then the set is your set.

This round by round examination if pursued, will take us into next month's edition, so let me only draw your attention to the clearness of the great ensembles which wind up the act, to the charm of the singing lesson scene, to the excellent Berta

whose little aria starts the penultimate side and to the testing matter of the "Andiamo" trio: the lovers, you remember, are billing and cooing while the factotum, anxious to get going, echoes their loverlike phrases, mocking them. How well does Gobbi (great artist) manage these, by voice alone? Less well than Brusciantino at Glyndebourne, in my view. He sings them comically flat which is one way of calling attention to the comic effect I suppose; but I didn't think it in style!

To sum up: this is the best of three far-from-ideal Barbers, full of artistic intent but not always, in spite of this, arriving at the insouciant, blithe and elegant gaiety properly disengaged by old wonder work.

ROUSSEAU. Le Devin du Village.
Colette Janine Micheau (sop.)
Colin Nicolai Gedda (ten.)
Le Devin Michel Roux (bass)
Orchestre de Chambre Louis de
Froment. Columbia 33CX1503

(12 in., 41s. 81d.). Rameau's view of the music of Jean-Jacques Rousseau (a philosopher and literary man by profession) was that it combined the hand of a master with the ignorance of a schoolboy; but, like some other musical amateurs, Rousseau not only was unaware of his shortcomings, but was completely self-confident, even dogmatic, about matters he did not understand. He did not hesitate to contribute to Diderot's Encylopédie articles on music full of errors and misconceptions, and his writings as a whole represent about as utter nonsense on music as any dabbler has ever perpetrated. He held (not having shown much musical ability as a pupil) that melody was allimportant, and that even this depended entirely on following the accents and rhythms of speech: instrumental music, therefore, was less important than vocal, and operatic instrumentation should be limited in scope; harmony was "unnatural" and meaningless, save as an extension of the melody, and harmonic syntax negligible; counterpoint "disgraced" music, since only one melody should exist at a time, and "the unity of melody should be as indispensable as the unity of action in a tragedy". Musical amateurishness, however, has rarely deterred the public-as we can see from the merest glance at some of the theatre successes of the present day-and it should therefore come as no surprise that Rousseau's opera Le devin du village, first produced before Louis XV in 1752, held the stage for over seventy-five years. Its simple pastoral plot and "back to nature" artlessness came as a breath of fresh air after the stuffy classical tragedies in the Lully tradition, and brought about an operatic revolution (rather as The Beggar's Opera, though very different in type, knocked the bottom out of Handelian opera

Heard across the gap of two centuries, Le devin du village, despite occasional moments of charm, sounds pretty thin today. Both story and music are so naive that it is hard to sustain much interest in them, and one has the uncomfortable

feeling throughout that the "primitive" quality is the result less of a philosopher's ideal of the purity of simplicity than of sheer lack of technique. The quiet polish of the orchestration comes as a surprise until it is remembered that for this Francoeur (a professional composer) was responsible. This disc, then, is mainly valuable for bringing a work of historical importance to life, and in this it is very successful. The orchestral playing and the singing of an unnamed chorus are excellent, and Micheau and Gedda make a good pair of estranged lovers. Roux sings well, but does not sound as if the name-part—that of a sly old go-between—has really aroused his interest.

VERDI. Nabucco.

Nabucodonosor Paolo Silveri (bar.) Mario Binci (tenor) Ismaele Abigaille Caterina Mancini (sop.) Antonio Cassinelli (bass) Zaccaria Fenena Gabriella Gatti (sop.) Il gran Sacerdote Albino Gaggi (bass) Licinio Francardi (tenor) Abdallo Anna Beatrice Preziosa (sop.) Orchestra and Chorus of Rome Radiotelevisione Italiana conducted by Fernando Previtali. Chorus master: Gaetano Riccitelli. Cetra LPC1216 (three 12 in., £8 12s. 6d.).

Early Verdi is, it seems, all the fashion now: even Oxford sophisticates' swoon through Ernani. For all its occasional rum tum and crudity, Nabuco (or Nabucodonosor to bring it nearer, with its real title, to our Biblical potentate) has a fine glow of fervour, some wonderful tunes ("Va pensiero") and in such scenes as the wicked Abigail's laughing, gallop-time triumph over her (supposed and deposed) father, the king, it has an instinctive psychological rightness and dramatic genius which were to carry Verdi to the greatest heights of all.

It may well be that there is a potential market for this one and only complete version ("complete", that is, in the limited sense, for there is omission of several less important numbers and repeats).

It is by no means new. The tenor, Binci, was in his heyday just after the war when he visited us with the San Carlo; Silveri likewise was still in splendid generous voice, being but recently off the policeman's beat which had been his lot. But Gatti, who sings Fanena's prayer on side six with some distinction, elsewhere already shows her age; and Caterina Mancini, though she has the temperament, the range and the tigerish ardour for the evil Abigail, has not enough skill in florid singing to be really satisfying on a second or third hearing. Certinly the part would be hard to cast-I heard Mme Goltz murder it in Berlin, Callas? Yes, but it wants a more meaty and Amneris-like pounce to it (yet with the turn of speed of a Leonora in Trovatore). A typical defect is that, though the bass Zaccaria sings the wonderful first aria to the Jews begging them to trust in the Lord with great feeling, the singer ruins an instinctively noble account of the plea, by popping in an intrusive aitch where ever he feels a little extra expression would not be amiss!

I have known this recording for a long time (it has been in the B.B.C. vaults) and always found that if one broadcast select passages, the response was interested and excited. Indeed in many ways it is a really "hot" performance; and that even extends to the chorus so often the flabbiest part of an Italian ensemble, but which is here really well drilled and making a great effect, not merely in the simple heart-searching reprise on "O mia patria" in "Va, pensiero", but also in the many martial and awe-struck choral contributions. Try, for example, on side four the quartet plus ensemble (in cannon) which begins with the words "S'appresan gli instanti" ("the minutes are coming," as we say at board meetings). The power and bouncing vigour of the music are nobly matched by the fervour of the singing.

It is hard to decide on a set so expensive (especially as the recording, though not overloaded or distorting at any point badly, is not by any means ultra modern). If you hanker after new and thrilling pages of early Verdi it may be worth your money. On the other hand if you know the work already, I cannot honestly say I think you will find this quite stylish enough vocally to make you want to play it through very often.

P.H.-W.

VERDI. Aida: "Ritorna vincitor".
Un Ballo in Maschera: "Morrò, ma prima in grazia". Paula Takácz (soprano), Radio Symphony Orchestra of Berlin conducted by Vilmos Komor. D.G.G. EPL30259 (7 in., 16s. 8½d.).

Your first reaction to this little disc might well be: Do we want yet another presentation, and in German too, of a couple of well known and often well recorded Verdi solos by an "unknown" soprano from the far side of the Iron Curtain? But it is well worth investigating. The recording is favourable, may indeed be flattering. The sound is mellow, the blend true and the voice perfectly cradled in the orchestral ensemble. Then, though there is hardly enough to go on to pronounce whether the singer would be satisfactory in all aspects of these two roles, it is obvious that she has a sense of style, both vocal and musical, which withstands a powerfully temperamental approach to the Verdian drama of the two arias. She tends, it is true, to go at Aida's "Als Sieger kehre heim" with a run-but no more than Welitsch; it is in the German tradition, this. But the quality of the voice, a dark dramatic soprano, is impressive in itself and in Amelia's prayer especially, a real understanding of what legato must achieve, makes to an interpretation which is highly artistic. The phrasing is steady, the quality of tone consistent and manner idiomatic as far as the German version allows. It will bear comparison with the best. Here is fervour which remains shapely, self-discipline which does not preclude passion; and no overloaded Unless these are flukes, the scooping. singer demands our attention. P.H-W.

WAGNER. Die Meistersinger von Nürnberg

Hans Sachs Ferdinand Frantz (bass) Veit Pogner Gottlob Frick (bass) Kunz Vogelgesang

Horst Wilhelm (ten.)

Konrad Nachtigall
Walter Stoll (bass)

Sixtus Beckmesser

Benno Kusche (bass)

Fritz Kothner

Gustav Neidlinger (bass)

Balthasar Zorn
Manfred Schmidt (ten.)

Ulrich Eisslinger Leopold Clam (ten.)

Augustin Moser Herold Kraus (ten.) Hermann Ortel

Robert Koffmane (bass) Hans Schwarz

Anton Metternich (bass)
Hans Foltz Hanns Pick (bass)

Walther von Stolzing
Rudolf Schock (ten.)
David Gerhard Unger (ten.)

Eva Elisabeth Grümmer (sop.) Magdalene

Marga Hoffgen (mezzo-sop.) Ein Nachtwächter

Hermann Prey (bass)
Chorus of the Municipal Opera and
German State Opera, Berlin
(Chorus Master: Hermann Lüddecke),
Choir of St. Hedwig's Cathedral,
Berlin (Chorus Master: Karl
Forster), Berlin Philharmonic
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After weighing up the considerable merits of these three recordings of *The Mastersingers* I feel that the prize for all-round excellence should be given to the new H.M.V. issue for the following reasons. These I will put under various headings, using only the initial letter of each of the companies concerned.

Ralana

Recording of Orchestra

In Act 2 of D., recorded before the two outer acts, the voices are noticeably too prominent—but as good as H. in Acts 1 and 3. Karajan's re-seating of the orchestra in the 1951 Bayreuth Festival—not adopted by him the following year—made the woodwind (C.) sound too distant, the flute suffering the most. Balance between orchestra and voices was good. H., for reasons given, is consistently the best, in general, in this matter.

Much lovely detail is present in D., but there is just that more clarity in H. As good an example as any is the recording of the exquisite last page of Act 2 after the nightwatchman has sounded his horn—quite perfect in H., a little faint in D., a disaster in C. The coughs of the audience in C. are distracting, particularly during the playing of the Prelude to Act 3. The quintet is poorly balanced in D. D.'s strings are undernourished, C. and H. are rich in tone.

Realism

Here C. scores, for we are listening to an actual performance, and I personally do

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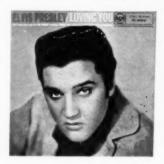
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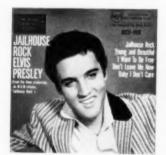






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sung Secon C. that not at all object to the stage noises, as when the apprentices put the forms in place in Act 1. D. and H. lose a lot by having no exciting crowd noises (other than laughter at Beckmesser) in the Act 3 meadows scene. The Mastersingers proceed to their places in a deathly silence. H. does let us hear Sachs boxing David's ears when he makes him a journeyman after the baptism of the Prize Song in Act 3, Scene 1! D. and H. are studio performances, with a rather more spacious atmosphere in H.

Casting

C.'s Sachs (Edelmann) must be faulted for a late entry in the Wahn! Wahn! monologue (Act 3, Scene 1) and their Kothner (Pflanzl) for a performance, when intoning the "Laws" (Act 1) unworthy of a Mastersinger. The other two singers of this part, Poell (D.) and Neidlinger (H.), though not free of aspirates, pass the test.

Edelmann and Frantz (H.), younger

Edelmann and Frantz (H.), younger artists than Schoeffler (D.), have a fine upper range, but lack Schoeffler's humour and maturity. D. and H. present a wise, human, kindly, and tender-hearted man with the poet, I felt, most audible in Frantz. He is also more moving in his first words after the tremendous reception given to him by the people in Act 3 than the other two. His is a performance that grows on one and as I will mention later it is not, I think, his fault that the "Johannistag" climax in the Act 3 monologue fails of effect.

Schock (H.) is unquestionably the best Walther, with Treptow (D.) second and Hopf a long way after. Schock has the most engaging voice of the three and gets far more poetry into his singing of the Trial Song, and "By silent hearth" (just before it) in Act 1, and also is more successful in convincing us, in the Prize Song, that he really is worthy of the people's applause and the verdict of the judges. Gueden (D.) is in many ways a charming Eva, but cannot give us the radiance and beauty of Schwarzkopf's (C.) or of Grümmer's (H.) singing of the part. Grümmer's voice is lighter and of a silvery quality, whereas Schwarzkopf's is darker and fuller, but both these are very lovely and appealing performances. Grümmer excels at all the points, the outburst of emotion in Act 3 over Sachs, the quintet and the trill at the end of the Prize Song which Schwarzkopf made so thrilling: as a good Eva should.

Unger is David in (C.) and (H.). In the latter his tone has a little edge on it and he is less mellifluous than Dermota (D.), but both artists sing with great charm in this rewarding part, with Unger perhaps sounding more youthful and impetuous.

The Beckmessers are all admirable. Kusche (H.) produces a top A, as he dances off with the poem he thinks is by Sachs (Act 3), worthy of a Mastersinger! Marga Höffgen (H.) carries off the prize for the best sung and characterised Magdalena. D's Pogner (Edelmann) was poor, C.'s (Dalberg) good, but I thought H.'s (Frick) even better—a very thoughtful and finely sung performance indeed. The other secondary parts are well taken in each set. C.'s and D.'s choruses are the best, in

that order, H.'s lack weight of tone,

particularly the sopranos, but they sing sensitively and are really, like the others, inside their part. I much liked their whispered comments when Beckmesser makes a fool of himself in his Prize Song.

Conductors

Karajan's nervous intensity produces thrilling results in C. at climactic moments, such as the orchestral outburst when Eva sees Walther, in festal attire, at the head of the stairs in Act 3, Scene 1, or in the final scene, but he is less successful than Knappertsbusch (D.) or Kempe (H.) in contemplative passages. (Had his been a studio performance, however, this might not have been the case). Knappertsbusch and Kempe are at one in their chamber music treatment of the quieter parts of the score and in dwelling lovingly on orchestral detail, Kempe especially doing so in decorative woodwind passages, which he makes ravishingly beautiful. Sometimes one feels he is holding up the "all-through" tempo for this purpose and that some of his pauses are a little portentous: and I think he must be blamed for under-playing the burst into C major in Sach's Act 3 monologue and the orchestral outburst representing Eva's affection for Sachs mentioned above. But, taken as a whole, he gives a glorious account of the marvellous score and gets superb playing, sensitive, passionate, joyous and sumptuous, from his orchestra. Much as I admire the orchestral direction and playing in D., my prize, for what it is worth, goes to Kempe and the Berlin Philharmonic Orchestra.

There are one or two abrupt endings (as at the close of side 1) that are unavoidable in an undertaking of this kind, but nothing that causes a break in the middle of an important section. Finally, it should be noted that C. and H. each take five discs;

D., six.

I can only hope that my reasons for choosing H.M.V.'s issue have been made clear in the above summary account and, above all, that they will be useful to those who have yet to acquire a recording of the opera. I understand that a libretti will be issued with this set.

A.R.

WAGNER. Siegfried: "Dass der mein Vater nicht ist" (Forest murmurs). Tannhäuser: "Inbrunst im Herzen" (Rome narration). Wolfgang Windgassen (tenor), Munich Philharmonic Orchestra conducted by Artur Rother and Ferdinand Leitner. D.G.G. DG17059 (10 in., 30s. 11d.).

If you like Wagnerian excerpts torn from their context (and I can't pretend that I do, much), these make an interesting and unhackneyed coupling. Windgassen makes a better Siegfried than Tannhäuser, however: in his Rome narration he does not show much variety of colour or dynamics, so that the drama of his tale is not fully brought out (even the Pope's curse is not blood-freezing, as it must be), and in general he scarcely suggests the embittered wanderer aged by his experiences. He gives us clear heroic tone, but little more. As Siegfried he is in his element, and his fresh, youthful voice

(here freer in production than in the Tanhäuser extract) and intelligent understanding make for a very good performance of Forest murmurs. He does not use so much mezza voce as Lechleitner did (most affectingly) in his excellent Decca disc; but he is backed by much better recording of the orchestra, which plays very well throughout. Too well, indeed, in one place, where the cor anglais cannot bring himself (unlike his counterpart in the Vienna Phil) to make comic noises for Siegfried's attempts with his home-made reed-pipe. L.S.

HISTORICAL RECORDS

BEETHOVEN. Sonatas for Violin and Piano: No. 5 in F major, Op. 24 (a); No. 6 in A major, Op. 30, No. 1 (b) (COLH8); No. 7 in C minor, Op. 30, No. 2 (c); No. 10 in G major, Op. 96 (d) (COLH9); No. 8 in G major, Op. 30, No. 3 (e); No. 9 in A major, Op. 47, "Kreutzer" (f) (COLH10). Fritz Kreisler (violin), Franz Rupp (piano). H.M.V. COLH8-10 (three 12 in., 41s. 8½d. each). Recording dates (a, b, c and e) February, 1936; (d and f) June, 1936.

With these discs, the reissue of the Beethoven Violin Sonata Society albums is complete; and, by and large, these 1936 performances outclass any of the sets subsequently made. In the elaborate booklets which accompany these Great Recordings of the Century, Marc Pincherle declares that Kreisler, "together with declares that Kreisler, Ysaye, must be considered as the greatest violinist of the half-century, not so much for his virtuosity, although very few excelled him in this, but for the magic of his tone, his vitality, and the eloquence of his interpretation". M. Pincherle puts it high, as gallant Frenchmen are apt to do; but no one who listens to these records will deny his true description of the special qualities

which mark Kreisler's playing.

I do not want to imply that the discs are perfect. The recording is rounded, comfortable and natural, all that the ordinarily musical person could want in tone, but occasionally the piano is subdued to the violin; a keyboard point or two is lost (in the finale of the "Spring" Sonata, for example), or an accompanimental fiddle figure sounds out too strongly. But the balance is not excessively lop-sided, and the piano tone in itself is clear and attractive. The new transfers are miracles of the Pathé-Marconi engineers' skill; only in the slow movement of the G major Sonata, Op. 96, do they seem to have slipped up a little: in the second bar there is a doubly struck note, and a ghostly violin seems to enter some bars too soon. In this same movement there are one or two slightly fluffy violin entries, which seem to be the fault of the performer, not the engineers.

I love Kreisler's choice of tempi. He never rushes any movement beyond its natural pace; and when he does settle on a headlong tempo (e.g. the finale of the little G major, Op. 30, No. 3, allegro vivace), the result is full of charm and delight. In this

movement, the change to E flat on the final page (where the pianist must set the tone) is beautifully done. The closing page of the Minuet, in this sonata, is so delicate as to make one smile with sheer pleasure. The pair make a very good duo: listen to them playing into one another's hands in the magical exchanges of Op. 96, first movement-in which so much of Brahms seems to lie implicit. The piano tone is not quite bright enough in the Finale. In the other G major (with a very dramatic, exciting treatment of the opening) the recording is a little brighter and more forward than in the other sonatas, and the level slightly higher. Unless turned down, it can impart a faint metallic tinge to the tone.

The "Spring" Sonata may be thought by some to be too free in rhythm; but there are rich rewards in poetical touches; the mysterious return to the first subject is especially attractive, and the play of the Scherzo is irresistible. The Scherzo of the C minor Sonata, too (wrongly labelled as being in C major), is deliciously buovant. There are more cleanly, more efficiently fiddled versions of the "Kreutzer" on record; the opening here is eloquent rather than grand; but after a very short time I found this reading entirely convincing, with any technical shortcomings more than compensated for by the spontaneity of interpretation.

ENRICO CARUSO. L'Elisir d'amore: "Una furtiva lagrima"; "Un solo istante" (Donizetti). Luna fedel istante" (Donizetti). Luna fedel (Denza). Adriana Lecouvreur: "No più nobile" (Cilea). Mefisto-fele: "Giunto sul passo"; "Dai campi dai prati". Germania: "No, non chiuder gli occhi"; "Studenti udite" (Franchetti). Belcantodisc udite" (Franchetti). AB3 (8 in., 33½ r.p.m., 23s. 11½d.).

These eight Caruso titles, some of them extremely rare, and none of them easy to find, are an amazing bargain at 23s. 114d. They are transferred from excellent copies. "Una furtiva lagrima" and "Un solo istante" are Victors of 1903; Luna fedel is the Zonophone recording, not the G. & T. with the false start which was included in the Rococo Caruso reissue. All the others are 1902 G. & T.s, the "Dai campi" being the November recording (one of Caruso's finest). There is much that is wonderful here; but I do not propose to review the disc in detail (although there is much to say about the performances), because in last month's issue, Belcantodisc announced that they would be recutting these 8-inch discs as 7-inchers, and I hope that they will take the opportunity of rectifying the pitch. Luna fedel is a shade sharp, "Dai campi" starts so sharp that the opening does not sound like Caruso's voice at all (how wonderful the phrase is at the proper pitch), the second verse of the Elisir aria ends sharp, "No più nobile" is sharp. Caruso's voice, almost more than any other, loses quality when it is reproduced at too high a pitch. Those who own variable-speed motors, however, will find it cheaper to buy the 8-inch version while it is available. May I make a further plea: that when the 45s are cut (or is this only fussiness?) the Mefistofele and Germania arias be transferred in the order in which they appear in the operas.

POETRY AND DICTION ETC.

ELIOT. Old Possum's Book of Practical Cats read by T. S. Eliot. Argo RG116 (12 in., 41s. 9d.). Recorded under the

auspices of the British Council. Oh, I think he sounds sweet. Like the nicest sort of uncle. Great uncle. He doesn't sound as old as all that, does he? Well, it's rather a voice from the past. You mean more of the confidential clerk about it than the cocktail party? That's not clever. It's true. I like that other record we had better, the one with the music. Oh no! This new one, he just goes on and on. It's all the same. You got a bit of variety with the orchestra. Yes, but surely Eliot reads them better than Robert Donat? You've got to remember that Donat had to fit in with the music. which must be much harder. Yes, but you get the lot on this new one. Donat only read a few of them. I think half Eliot's charm is that he's an amateur at reading. He never makes too much of his points; probably he doesn't know how to. A trained actor would overdo it. I wouldn't call Eliot's reading all that amateur. Actually he's got quite a lot of technique. His suspensory pauses are very good. His what? He makes a mess of that last one "Morgan", the one that's meant to be in a cockney accent. His cockney accent is so terrible that I think the result's rather endearing. Like a real uncle reading. One thing he does far better than Donat is that bit Old Deuteronomy ":

"Can it be . . . really ! . . . No ! . . . Yes ! . . . Ho ! Hi ! Oh, my eye ! "

You'd think that would be impossible to read, but he brings it off all right. Of course he must have written them all with his own voice in mind. I don't think he manages that "Bark, bark, bark, bark, bark" bit very well. I'm always glad when that's over. I wish he didn't sound quite so old-fashioned. Well, I think he's jolly good. I like it best when you don't all keep talking all the time.

R.F. and family.

CLASSICAL REISSUES

The Fontana label starts with a splash this month: two discs, each of the highest quality, and each made by Beecham and Royal Philharmonic. One. CFL1004, is an LP coupling classic versions of the Beethoven Eighth and the Schubert Unfinished symphonies. performances appeared on the Columbia label in June, 1953, when I reviewed them with a degree of ecstasy that may at the time have seemed foolish. Well, the ecstasy, and so perhaps the folly, is repeated; I still think these are entirely marvellous performances, and if memory serves, they now have an even better sound than they had before: this is a three-star disc. The other Fontana, CFE15000, is a 45, and again is very good indeed. This time Beecham and the Royal Philharmonic couple two lighter pieces, the

Chabrier España rhapsody and the Strauss Morning Papers waltz. Both are played with verve principally in mind, both respond well, and both are recorded in a very good

Two other 45s are also very satisfactory ones. On ABE10029 Philips have reissued the excellent performance by I Musici of Corelli's Christmas Night Concerto Grosso, Op. 6, No. 8 in G minor. The players are few in number, and perfectly matched (with the possible exception of a rather backward harpsichord continuo); the recording, too, is first-class. So it is for a D.G.G. 45, EPL30273, of Stefan Askenase playing four Chopin waltzes (Nos. 2 in A flat, 6 in D flat, 7 in C sharp minor, and 14 in E minor). The performance, poetical in the highest degree, well matches the recording.

The 33s are rather less happy. performance by Antal Dorati and the Minneapolis Symphony Orchestra of Strauss's Ein Heldenleben is reissued on a Nixa-Mercury LP, MRL2545. It is, indeed, a good performance, marred only by an unhappy-sounding solo horn in the last few pages of the piece; but it is not well recorded by modern standards, lacking depth badly in music which depends to a great extent for its effect on orchestral

sonority.

The same could scarcely be said of Schumann's Third Symphony in E flat, the Rhenish. On LW5303, a Decca MP reissue of the performance by Carl Schuricht and the Paris Conservatoire Orchestra originally backing the Schumann Overture, Scherzo and Finale on a twelve-inch LP, the quality of sound is good, if not quite among the best. I am chary of expressing my views on Schumann symphonies in these columns, fearing always to meet T.H. one night round a dark corner; yet I cannot help thinking that not even good recording can make Schumann's scoring into an agreeable sound. Here some touching-up results principally in a wobbling French trumpetplayer undermining the foundations of Cologne cathedral. I cannot pretend to enjoy the result; but even so I can see at least the convenience of having the Rhenish available in this MP form. M.M.

. Alas, I find it ever easier not to be captivated by Callas, on gramophone records. Columbia 33CX1502 presents her in a single-disc Forza del Destino. It was not one of her best opera recordings; but oh, with what feeling, beauty and artistry she moulds the phrases of the three arias and the trio; and how the actual notes wobble. The pity of it! It should have been one of the most wonderful performances ever put on record; in some ways it is . . . and at the same time physically distressing. The sustained notes on "Pace!" fluctuate wildly, the B flat towards the end oscillates with A; "La Vergine degli angeli" wavers. Tucker is the tenor—fine voice but a style verging on the vulgar, with sobs and over-forceful attacks; he should be shut up for a week with Martinelli's "O tu che in seno". Tagliabue and Rossi-Lemeni are the harmless baritone and bass:

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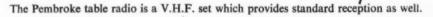
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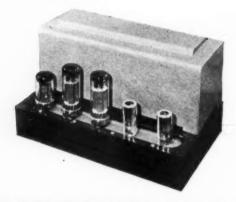
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Scrafin conducts well, and the recording and Scala orchestra are first-rate. The selection is: Overture, "Me pellegrina", "Madre, pietosa Vergine", "La Vergine degli angeli", "O tu che in seno", "Solenne in quest' ora", a ghastly Rataplan from Elena Nicolai, "Le minaccie", "Pace, pace" and the final trio. The Milanov/Peerce/Warren corresponding disc (H.M.V. ALP1371) differs in omitting the Overture and Rataplan, offering instead the recitative to "Madre, pietosa Vergine" ("Son guinta"), "Urna fatale", and "Invano, Alvaro", the introduction to the tenor/baritone duet. This must be recommended in preference to the new record. I wish R.C.A. would gather on a single disc (as soon as contract allows) the Forza recordings by Ponselle/Martinelli/De Luca/Pinza. Now there would be some "high-lights" that everyone would want.

Don Giovanni is one of the operas which I least want to have represented by "highlights": since the quality stays so high, a stretch of a complete recording can make more enjoyable listening than a collection of arias. But Philips SBR6236 (the low-price label category) offers a generous selection at small cost, so it is worth

investigation. The excellent Don and Leporello are Walter Berry and George London, Sciutti is the Zerlina, Jurinac the Elvira and Hilde Zadek the Anna. Simoneau sings Ottavio's two arias most beautifully. The principal drawback is that the engineers seem to have added to their transfer an excessive amount of echo, which makes Berry sound rather cavernous, and is especially trying in "Dalla sua pace". Sciutti, surprisingly, is not very lively, though she sings out in full and attractive tone. Zadek sings the Larghetto of "Non mi dir" amazingly well, probably the best of all modern performances; and though she cannot cope so successfully with the Allegretto, for the sake of this "Non mi dir " alone I might want this disc (or would do so, had I not decided already for the Philips complete Don Giovanni from which it is taken). Jurinac is not altogether true. at the end of "Mi tradi". Apart from the arias mentioned above, the record contains "Madamina", "La ci darem", Don Giovanni's Serenade, "Vedrai carino" and "Ah pietà, signori miei" (Leporello's aria after the sextet, often omitted in per-Vienna Symphony under formances).

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

Still another coupling of selections from the Coppelia and Sylvia ballets of Delibes has been issued and choice is more difficult than ever. Using the numbering in the Classical LP Catalogue the former contains Nos. 1, 3, 5, 6, 7a, 9, and 14 and the latter 1, 3, 4, 14, and 16a and they are therefore similar to, though not always identical with, other single-sided selections. The orchestra is that of the Théâtre Nationale de P'Opéra, Paris, and the conductor André Cluytens (Col. 33CX1505). I am not going to pretend that I have compared this in detail with all other recordings but it is extremely good, indeed I can think of no better. The playing is both suave and brilliant, the recording admirable in quality and in particular I like, as always in this music, the pungency of the French brass.

Nor am I going to pretend that I have been able to compare all the many previous records of Tchaikovsky's Casse Noisette suite and the Mendelssohn Midsummer Night's Dream music with the versions now played by the Holly-wood Bowl Symphony Orchestra under Felix Slatkin and unusually, but I think quite suitably, coupled on Capitol P8404. If you happen to want both these suites, this is the very record for you. The Mendelssohn comprises the Overture, Scherzo, Dance of the Clowns and Wedding March. The string tone is particularly beautiful, and very well articulated. Is the timpani a shade off beat once or twice, or is it a trick of the rather heavily reverberant hall in which the recording was made? The Tchaikovsky is the usual suite (Op. 71a). It is a virtuosic performance in the best sense and very well recorded.

Two records with a Spanish flavour are "The Lure of Spain" by Kostelanetz and his Orchestra (Philips BBL7173) and "Fiesta" by the Hollywood Bowl Symphony Orchestra under Carmen Dragon (Capitol P8335). A blurb on the sleeve of the former reads that

the record includes "between selections of the most enchanting Spanish music, exciting sounds from Spain itself, on-the-spot flamenco recordings, bull-ring orchestras, the church bells of Seville, the nightingales of the Alhambra. These snapshots-in-sound vividly evoke the special atmosphere of this romantic country, excitingly played through the music of Kostelanetz and his orchestra", notwithstanding which I prefer the latter. It is more straightforward and employs less gimmicks. I also hope that we are not going to descend to the American level of self-adulatory record sleeves. Perhaps the briefest way of distinguishing

Perhaps the briefest way of distinguishing between these two records is to say that the former, taken as a whole, is the sort of thing that, played softly, makes a pleasant background for a meal or for desultory conversation, whereas the latter is worthy of more active listening. The titles are: BBL7173—Marquina, Espana Cani; Granados, The Lady and the Nightingale; Albeniz, Fite Dinu à Swille and Cordsba; Falla, Ritual Fire Dance, Pantomims and Spanish Dance (La vida brave). P8335—Massenet, Aragonaise (Le Cid); Bizet, Chanson bohime (Carmen); Glinka, Jota Aragonasa; Monterde, La Vergen de la Macarena (which has become the traditional song of bullfighters); Las Chiapanecas (from Mexico); Delibes, The Maids of Cadiz, Jamaican Rumba by the Australian, Benjamin; Serradell, and Lara, Granada. Spain, or pseudo-Spain, with many other countries, comes into "Continental Cocktail" by Standey Laudsn and his Ensemble on Oriole MG20020 which is frankly background music, and of the best vintage. Not for nothing has Mr. Laudan been dubbed "Mr. Versatile". This is an admirable selection in light-hearted vein. Of the twelve tracks I like best Marushka which is a Czech marching song of the 1914-18 war, J'en ai marre which is the fed-up tale which a tramp tells to his dog, the lively Beer-Garden Polka and a Red Army song The Blue Shawl.

Single-sided selections from New Moon and Ross Marie respectively coupled on H.M.V. CLP1148 are excellent and deserve the warm welcome they are sure to get. The record sleeve starts: "In producing this record we have endeavoured to achieve a recorded performance of the vocal gems of these magnificent shows exactly as they would be performed should they be represented today. We have not violated the wonderful music in any way but merely endeavoured to edit the finest works from the scores and to give the performances a "new look" without offending the tastes of those who cling to the memories of the first presentations". This, I think, is a fair description of the editing and revising that has been done. There is a little "hotting-up" but no more than Friml and Romberg would approve of, I think. The artists are Elizabeth Larner, who advanced from the chorus to the principal role in one step in Kiss me, Kale when both Patricia Morison and her understudy were ill, and filled the gap magnificently, Andy Cole, who has also come to recording via the chorus (in South Pacific and The King and I among other shows), the versatile Rita Williams Singers and Tony Osborne and his Orchestra. Mr. Osborne is, I gather, also responsible for the arrangements. We shall hear more of him in this field

Selections from The Merry Widow and The White Horse Inn coupled on Philips SBR6241 are treated in traditional style and sung in German by Gerda Scheyer, Hedy Fassler, Walter Anton Dotzer, Heinz Roland and Tony Niessner with the Akademie Kammerchor and the Vienna Broadcasting Orchestra under Heinz Sandauer. The Viennese regard these as light operas, whereas we tend to treat them as musical comedies, and I think that the Viennese are right. At 25s. 4¼d. this is very good value indeed. There have been rumours for a long time that the Sadler's Wells Company contemplates putting on The Merry Widow, and I for one hope that they do.

contemplates putting on The Merry Widow, and I for one hope that they do.

Musical Comedy, or Light Opera, is also to be had in a smaller dose on H.M.V. 7EG8292 which is a reissue of the anonymous Light Opera Company and Orchestra's "Vocal Gems from The Maid of the Mountains and Lilac Time". The original 78s were first issued in 1930 and 1928 respectively and would seem to have been steady sellers ever since.

Dubbings that are more worth while to my ears, however, are those in Richard Tauber's "Songs of Stage and Screen" (sung in English). This coincides with the tenth anniversary of Tauber's death. The original recordings vary a good deal in date and so in quality, but the dubbing has been very successfully done, and the voice is glorious. One side is devoted to five songs from Blessem Time and the other contains two songs from The Land Without Music and one each from Lilac Time, The Student Prince and The White Horse Inn (Parlo. PMB1012).

A fascinating record is "Slovak Love Songs and Wedding Songs" and "Valachian Songs" sung and played by Popular Songsters and Ensembles of Moravia (Supraphon F-LPM238). Those interested in the minutiae of differences between the folk music of neighbouring 'districts will find a long, interesting and instructive article on Czech folk music in the current edition of Grow in which it is pointed out that the River Moravia cuts the country in two and that West of the river the songs have strong Occidental European characteristics whereas those coming from East of the river have a more Oriental flavour. A further distinction can be drawn, as exemplified on this disc, between the South-Eastern corner of Moravia from which the first side is drawn and the North-Eastern corner which is the province of Valchia. All these songs are highly attractive in their different ways, particularly

the second of the bridal songs (which, incidentally Janacek used in his opera Jenuja) and the second and fifth of the Valachian songs which are both gay and lively. Supraphon also gives us two songs and two groups of dances from Rumania on a 45 EP, SUEP512. Both songs are brisk and that called Marinika, which is the more sophisticated and savours of light opera, might well become a great favourite here if fitted with English words. The dances provide opportunities for great displays of virtuosity on the clarinet and "pipe" respectively. What is called on the label a "pipe" sounds to be of the flageolet or recorder family.

This month's 45s are rich in traditional music from many places. Owen Brannigan sings Blaydon Races and five of the "North Countrie Folk Songs", arranged by W. G. Whittaker who being a Northumbrian by birth, is perfectly suited to get every ounce out of them. And doesn't Gerald Moore enjoy himself at the piano! (H.M.V. 7EP7050). For good measure he adds the Irish song The Lank in the Clear Air, and I prefer Mr. Brannigan in this to Father Sydney MacEwan who includes it on Parlo. GEP8649 along with She moved thro'the Fair, Annie Laurie and Will ye no come back again. By the way I note the name George Baker as a member of the quartet which sings with Mr. Brannigan. Can it be THE George Baker, who has made hundreds of records in his time, the first dating from not very far short of half a century ago? If so, I salute a remarkable septuagenarian of whose activities in other fields in more recent years I know well but who I have not heard sing for a long time.

"Splice the Mainbrace" is the not very appropriate title given to an excellent record by Chief Petty Officer Bill McDermaid (Col. SEG7749). All the songs are traditional and come from America, Scotland, Ireland and Norfolk but none of them are sea songs. I should greatly like to hear Bill McDermaid in a messdeck version of The Foggy, Foggy Dew of which he gives here an abbreviated account! Delia Murphy is the wife of Dr. Kierman, the Irish Minister to Australia. Born in County Mayo she has a great knowledge of the lore, musical and otherwise, of the country. On H.M.V. TEG8295 she sings The Spinning Wheel, Three Lovely Lassies, The Moonshiner and If I were a Blackbird as delightfull Delia", suggests. Beltona IEP58 and 59 and called "Songs of Erin Nos. 2 and 3" by Mary O'Hara are taken from her long-player LBE13 which I reviewed earlier.

Norman Shelley's records of the Story of Noah and two of the stories of Hans Andersen came in for almost universal praise when they were issued. A new record of "Poems for Children" by Walter de la Mare is equally good and Mr. Shelley has an admirable partner in Mary O'Farrell (Philips EP CRB1002) Another excellent record for children is "Nursery Rhymes" sung by Doris Gould (H.M.V. 7EG8296). The tunes are first played on the piano and then Miss Gould sings the words. There are 11 popular rhymes. A very good point is that the keys have been carefully chosen to fit the most comfortable part of a child's voice, thereby encouraging young listeners to join in.

Finally I have four choral records, all American but about as varied as they could be. The Roger Wagner Chorale is finely polished, beautifully drilled and highly sophisticated in "The House of the Lord" (Capitol P8365). The titles are, Malotte's setting of The Lord's Prayer, Hospodi Pomiliu, by the Russian composer Lvovsky (1830-1894), the traditional Yiddish Eili, Eili, Enite, Enite of the Greek Orthodox Church, Martin Luther's A Mighty Fortress is our God, Franck's Panis Angelicus, the Jewish chant Kol Nidrei, the spiritual Were you there,

Schubert's Ave Maria, John Wesley's Oh God, Our Help in Ages Past, Palestrina's Tu es Petrus and a Dutch Prayer of Thanksgiving. Religious music is sung by the St. Paul Church Choir of Los Angeles which is 150 strong and contains members of all ages. The singing here too is well drilled but much less sophisticated and so rapt in places as to be very moving. The titles are: I'm so glad, God be with you, What could I do, Walking with my Jesus, Just a closer walk with Thee, Didn't it rain? Dig a little deeper, Look for me in heaven, In the Garden, Yield not to temptation. How many times and This little light of mine (Capitol T791). The Norman Luboff Choir with soloists William Reeve, William Lee and Thur! Ravenscroft sing "Songs of the Sea". Here too is fine and well-disciplined singing. Is it a bit too polished for what after all are working songs? That is a matter of opinion and taste. The titles are Homeward Bound, One more day, Shenandoah, Rio Grande, Rollin' home, Blow the man down, Goodbye, my lover, A-Roving, Lowlands, Clear the track, The

dark-eyed sailor, The Boston come all ye, Gooding, Fare ye well and Eternal Father (Philips BBL7155). I also like the Roger Wagner Chorale in "Folk Songs of the Old World—Vol. 1, The British Isles", though the extreme purist among lovers of traditional music may not. The arrangements are elaborate, both vocally and orchestrally (by whom they are made, having no record sleeve, I do not know), and the performances are sophisticated. I feel, however, that both choir and arranger love the music. My only complaints are that I do not much care for the soloist in The Ash Grove, and I do not think it necessary when recording a large choir so to place the microphone or microphones as to make intakes of breath as audible as they are sometimes here (Capitol P8387). The titles are Men of Harlech, All through the Night, The Ish Grove, Loch Lomond, Afton Water, Blue Bells of Scotland, Greensleeves, O dear what can the matter be? (sung in novel but entertaining style), When love is king, Oh! Not John, Barbara Allen, Cockles and Mussels and The Minstrel Boy.

MISCELLANEOUS AND DANCE By JOHN OAKLAND

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately after the 78 r.p.m. number.

Titles intrigue me, I must admit; some of them have never been perfectly elucidated, and here I have two discs of the same number bearing the odd label Raunchy. I doubt if I'll ever find out what that means. The tune is a monotonous affair of a repeated rhythmic figure, or riff, featuring a despairing saxophone in the Diana idiom of Paul Anka's accompanist. Ernie Freeman does it on tenor (London HLP8523*) and Ken Mackintosh on alto (H.M.V. POP426*), the latter being slightly less fierce. It also has a better backing in Mojo, a twelve-bar blues with pleasant piano and thrusting rock rhythm. (What does Mojo mean, I wonder? I think it has some slang connection with money, like "dough", probably in Mexican, but "mojo" in Spanish means "I meddle", "I interfere" or "I means I include, I interfere or I wet", so you can take your choice.) For that matter, what does A-Tisket, A-Tasket mean? Eric Delaney features it on his new EP from the B.B.C. Dance Band Festival, on Nixa NEP24066, with a lot of extraneous vocal antics. Evidently it was very funny to watch, as the audience are kept laughing, especially during the playing of In The Quartermaster's Store. The other titles are Sonny Boy and Clap Yo' Hands, all of them played with that brassy ebullience and drive that has become the Delaney trade-mark. There is no scroll, however, between numbers, so picking the second one out on each side is rather a hit-or-miss affair.

I should have thought scrolling between titles on LPs and EPs was de rigueur these days, except in special cases. The Vox record (VX830) by Gianni Monese and his Orchestra, of Italian tunes played capably but not outstandingly, is a case in point of scrolling being an advantage; do people really want to listen to non-stop music like this, out of which they cannot pick their favourite items? An exception can be made when the music is designed for dancing, like the excellent selection by Lester Lanin and his Orchestra on Fontana TFR6001. (It's nice to listen to, as well. The Italian numbers are too, but each one is rather too long, I feel; the Lanin disc offers quick-change variety.) How-

ever, another two Vox records are banded. VX1100 has Luisa Linares y los Galindes, playing guitars and similar instruments and singing haunting, rather wild (but not flamenco) Spanish music, and VX1040 has Don Marino Barreto, Jr. and his Orchestra in Cha-Cha-Cha, big-band Latin music that I find rather boring in such large doses. More tuneful, and more interesting, is the Decca (LK4195) by Monia Liter and his Orchestra called Lovers In Rome. Vigorous and tender in turn, the tunes are wellknown enough to be pleasing, but not enough known chough to be hearing, to be threadbare. The light popular classics, such as Schubert's Serenate (and Drigo's), Rimsky-Korsakov's Song Of India and Dvořák's Largo, the second movement of the New World Symphony, might be termed hackneyed, but as played in Mexico City by Armengol and his Orchestra, they take on-for me, anyway, and I've heard them as often as the next man!— a new lease of life. They are well-played and recorded, and the set, titled 29 Strings And Then Some, gives no hint from its sleeve as to the melodies on the record. The sleeve, by the way, has a witty note, and an attractive design of a charming young lady seated amidst a most impressive array of various-sized stringed and brass instruments, from an enormous doublebass to a tiny little violin. The number is R.C.A. RD27024.

Sleeves are most important in selling a record; I've stood in record shops and watched people accept and reject records on the strength—or otherwise—of the sleeve design. That was why I could not believe that anyone would be attracted to buy the Dorothy Donegan last month. I think the montage on the cover of Hans Sommer's LP of Dreamy Hans, piano pops of standard quality without rhythm backing (how much nieer thus), is effective (R.C.A. RD27039); Ted Heath standing by the sea (Decca LK4224) covering his tribute to The Fabulous Dorseys seems to have little or no connection with the contents, which are loud and brassy, like the brothers' bands were on

Incidentally, the jazz boys seem to have their legs well and truly pulled by an octet calling themselves The Temperance Seven Plus One on Argo RG117, playing numbers such as Tiger Rag, Bill Bailey and Alexander's Ragtime Band. With a gas-pipe clarinet who shrieks and gurgles like some of the old-timers did, for

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High noon; Hi-Lili, hi-lo (LILI); September Song (SEPTEMBER AFFAIR);

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DONEGALL ENTERPRISES

CLABON MEWS, LONDON, (KENSINGTON 1333 and GROSVENOR 7744) S.W.I laughs, a tuba, th themselv City Slic a joke is Who eve Stanle on Deco

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Moonligh melodies at the pi Parisian by Peter Mer, Aut of Frenc Mantow Encores. Escape Heart marks. T items hav wonder i number most sed Stars by on Decca set of ron style, wit gauzy nig ontinue (H.M.V. try his h Six num good-valu The a

Colonel B quite c Örchestra laden thi PB777), R4391*), and breez instrumer by a chor with orch Big Town city life : playing t Bill " an Five And Oriole Cl a rather and presi

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laughs, and a wheezy harmonium and grunting tuba, they certainly sound as if they enjoy themselves, approximating to Spike Jones's City Slickers, 1945 vintage. I feel, though, that a joke is a joke, and that breity is the soul of wit. Who ever heard of brevity on an LP?

Stanley Black has two new 12-inch LPs, on Decca LK4199 and LK4212. The first, Moonlight Cocktail, has this and other lunar melodies played very caressingly by Mr. Black at the piano, with muted strings. The second, Place Pigalle, in a sleeve illustrating that Parisian thoroughfare and with an amusing note by Peter Gammond, features music such as La Mer, Autumn Leaves, C'est si bon and other pops of French origin, again impeccably played. Mantovani's contribution consists of Film "Eacopes, such as themes from "Limelight",
"Eacape To Happiness" and "My Foolish
Heart", with all the usual Mantovani trademarks. The set is well-arranged, but some of the items have been so done to death, it makes me wonder if the public will ever tire of them. The number is Decca LK4200. The award for the most seductive cover must go to A Handful Of Stars by Johnny Douglas and his Orchestra on Decca LK4211. The music is just another set of romantic tunes in more or less Mantovani style, with perhaps a shade more brass; the cover depicts a most comely lass in the most gauzy nightdress. The music from the extravacontinues to be recorded, and Tony Osborne (H.M.V. 7EG8298) is the latest arranger to try his hand at it, and very successfully, too. Six numbers, none scrolled, are given, in a good-value-for-money disc.

The award-winning film "The Bridge On The River Kwai" featured a perky version of Colonel Boger, which is whistled and drummed quite convincingly by Mitch Miller's Orchestra, backed by another of those hornladen things of his, Hey, Little Baby (Philips PB777), and by Ron Goodwin's (Parlo. R4391*), backed by Laughing Sailer, as bright and breezy as the title suggests. The rest of the instrumentals include a very sweet ballad, done by a chorus and Roger Williams at the piano, with orchestra, Till (London HLR8516*), with Big Toum, another of those pleasant cameos of city life; Tommy Reilly and his harmonica playing the jolly film music from "Barnacle Bill" and the sinister theme from "Count Five And Die" (Fontana H104); and one on Oriole CB1397 by Stanley Laudan, who, with a rather piercing trumpet soloist in Bucharest and presumably his own singing in Marushka, contrives to make a couple of mid-European novelties that don't amount to much.

Among the novelties, if they can be called that, is a 10-inch LP of "Uncle Rex" (Rex Palmer's) choice of the eight most popular Decca records requested by his young listeners when he presents "Children's Favourites". These are on Decca LF1297. Although it's getting past party time, there is an Oriole (CB1415) of Derek Roy's Star Party. On two sides of a standard 10-inch disc, we get "turns" from such folk as Jimmy Wheeler, Richard Murdoch and Ted Ray, with "Stinker" outstanding for his surrealistic lyrics to the opening theme of Luigini's Ballet Egyptim. You know—"My aunt's name is Ellen Wheeler Waterbutt and she lives down in Burton-on-Trent..."

The more records that are made in the name of skiffle, the further they seem to get from what my Jazz and Swing column colleagues regard as the Real Thing. Mama Don't Allow It is pretty much in the right, I would say, although Sonny Stewart (Philips PB773) doesn't go all round the band as enterprisingly as some, and Let Me Lie, the reverse, is harmlessly monotonous. I wouldn't have described The Woman Willo Loved A Swine (no, this is not another way

of saying Frankie And Johnny!) as a potential skiffle number, still less The Lynching Of Jeff Buckner, as sung by the Old-Timers' Skiffle Group on Fontana H105, though both are folky; and although I have four new titles by Charles McDevitt, none of them seem very much more than ordinary bouncy pops (Oriole CB1403, 1405). Johnny-O, on the latter disc, is from the film "The Golden Disc", and is sung by Nancy Whiskey. Further examples of what must be regarded as commercial skiffle. can be found on Parlo. PMC1047, a whole forty minutes or so of frenzied and frantic rock-andskiffle on the lines of the sound-broadcast show Six-Five Special, whose name it bears. It features Don Lang, Jim Dale, Laurie London (the thirteen-year-old schoolboy who also sings She Sells Sea-Shells and Handed Down on Parlo. R4388*), and the King Brothers, who have an EP of Al Joison songs modernised into rock (Parlo, GEP8651) and a standard of Miss Otis Regrets, also modernised, and Put A Light In The Window, one of those "Yellow-Rose-Of-Texas-Belle - Belle - Pretty - Little - Black - Eyed - Susic" songs, with banjo and tuba in the accompaniment to underline the "period" flavour, on Parlo. R4389*. The same song is on Philips PB776 by the Four Lads, who sing it with even more verve, I think, and back it by a truly fine version of The Things We Did Last Summer. This is well-balanced, and the accompanying small group really accompanies.

THE MONTH'S CHOICE

Lester Lanin Orch.
Armengol Orch.
Stanley Black Orch.
Mantovani Orch.
Johnny Douglas Orch.
Tony Osborne Orch.
Four Lads
Bing Crosby
Michael Holliday

Fontana TFR6001
R.C.A. RD27024
Decca LK4199
Decca LK4200
Decca LK4210
H.M.V. 7E68298
Philips PB776
Fontana TFR6000
Col. DB4058

All The Way, the theme song from Frank Sinatra's film, "The Joker Is Wild", is recorded by the Five Dallas Boys on Col. DB4041*, with I Never Had The Blues (no? well, they can't have had to review certain records!), but I'll take Sinatra's record any day. (He has an LP on Fontana TFL5000, by the way, of some of his earlier successes on Columbia, and they form another of those object-lessons to would-be Sinatra copyists.) Another revival album on Fontana is Der Bingle, though I don't quite see why the German form of his nickname should have been used for this set of Bing Crosby favourites of 1932-1934. Things like Blue Prelude, Temptation and Let's Put Out The Lights are included, and though the rather thin accompaniments betray the age of the recording, Bing is as much at ease as now a seasoned artist, in Alabamy Bound and Chicago, with the Buddy Cole Trio, on Bruns. 05726*. The Fontana set is TFR6000, by the way, and both this and the Sinatra one are well worth having. Johnny Mathis, the new coloured singer that Philips' American Columbia associates have discovered, has an album set too, on Fontana TFI.5003, which, though entitled Wonderful, Wonderful, does not include this song. On the strength of this LP, I was not impressed with young Mr. Mathis's work, as it seems rather mannered (his previous standard-speeds did not impress me either), but his new 78, Fontana H103, of No Love But Your Love and Wild Is The Wind, is one of the most pleasant surprises in the vocal section that I've had for some time. Round tone, generally easy production and no gimmicks

make good listening—the songs are good, too.

Gordon Macrae (Cap. T875) contributes a good selection of older film songs, which have

occasional intrusive choruses, and on the same label (T897), **Dolores Gray** in a set called Warm Brandy sounds like any other singer but the cornerake-voiced tomboy of "Annie, Get Your Gun". This is a most sophisticated, alluring record. **Pearl Bailey** on Fontana TFE17004 is sophisticated without being very alluring in cynical songs like Fifteen Years and her modernised Frankie And Johnny, and on Col. 33S1126, she puts over songs like I Wanna Get Married, The Physician and Let's Do It in a way that brings to mind Sophie Tucker, and—going back a bit—the old-time coloured comedian Bert Williams, of whom I heard a pre-electric record once, out of curiosity. The asides by Miss Bailey, the manner of their delivery and their timing are very much old-time vaudeville.

The remaining LPs include a Philips (BBL7206) of the original Broadway cast of the new musical "A Tree Grows In Brooklyn", an undoubted collectors' piece—and there are several quite good discs of the hit song, I'll Buy You A Star, such as romantic Ronnie Hilton (H.M.V. POP437*), one of the most appealing, with You Should Belong To Ms (based on Albeniz's Tango); the more theatrical Edmund Hockridge on Nixa N15117*; and a dance version, workmanlike as usual, by Joe Loss (H.M.V. POP430*). The last LP I have here is by Jimmy Young, on Decca LK4219, rather loud for romantic songs such as he sings.

The EPs that I have not already dealt with are the customary selection of older recordings grouped together, with one or two new ones.
The "oldies" include four from Arthur Askey, twenty-year-old performances from the days of "Band Wagon", on H.M.V. 7F.68249, songs like The Bee, The Worm, Knitting and Chirrup. Comparison between this and the Oriole LP last month show that the silly little when the silly little man has not changed a bit—thank Heaven! Even older, Will Fyffe (Col. SEG7746) goes back to the 'twenties and the dawn of electric recording with I Belong To Glasgow, I'm 94 Today and other favourites, but somehow he doesn't appeal to me as a Sassenach. Or is it that his humanur will be the second of t that his humour, unlike Big-Hearted Arthur's, has dated? Coming a bit nearer the present, Parlo. GEP8650 gives us husky Marie Bryant, assisted by Humphrey Lyttelton and rhythm in four old numbers such as Beale Street Blues and Georgia, recorded in 1952 and not at all and Coorgia, recorded in 1932 and not at all dated, and right up-to-date, Ruby Murray (Col. SEG7748) has four varied Irish numbers including Dear Old Donagal and How Can You Buy Killarney? which suit her perfectly, of course. There is nothing sophisticated in this record; for that in EP form, we must ask for Philips BBE12141, on which Jo Stafford, with accordion-player Art van Damme and his quintet have made The Lady Is A Tramp and other songs in ultra-modern settings. On the same label, BBE12155 has It's Magic, Cocktails For Two and other played by Jonathan Edwards at the piano, with his wife Darlene Edwards attempting to sing between times. In view of the tongue-in-cheek style of the sleeve-note, I strongly suspect a leg-pull here, for surely no one would seriously record two people as downright bad as these? Mrs. Edwards—if that is her name, and not some more relebrated singer's-is at constant loggerheads with her spouse, musically, and his "artistry" is very much a matter of opinion uninformed opinion, too. The sleeve photograph even shows a pianist with two right hands!

The calypso craze, that never was, gives a dying kick in the form of two EPs on London (RER1122-3) by the Island Boys, who sing Banana Boat Song (but of course!—though I can never hear this now without bearing also Stan Freberg's classic version) and even I Talk

To The Trees, quite a useful little set and musically superior to many of its kind. There still remains a host of standards to note, among them a new one by Loamie Domegan, the Father of British Skiffle, on Nixa N15116*, in Jack O' Diamonds and Ham'n' Eggs, more restrained than usual and a rather interesting and certainly joyous coupling of On Ilkla' Moor Bahi 'at and Green Grow The Rushes-O by a mixed chorus called The Spinners with skiffle-type accompaniment on Col. DB4048*. I never realised that Ilkla' Moor had such macabre lyrics! We've had skiffle au naturel, commercialised skiffle and stuff that was just plain piffle, also one or two lighthearted caricatures of the style, but now, on Decca F10969* there is a really clever performance of The Skifflin' Dogs by the Stargazers.

After such dreary material as that purveyed by Johnny Nash on H.M.V. POP435*, and stuff that's not much better by Danny and the (very) Juniors on H.M.V. POP436*, and what sounds like an adaptation of Hawaiian War Chant—actually it's called Little Bitty Pretty One—by Bobby Day and the Satellites on H.M.V. POP425*, it's like a breath of spring to encounter such gosh-it's-good-to-be-alive songs, sung as if the singers feel that way, as Good Mornin', Life by Dennis Lotis on Col. DB4056*, and even more genuine by Dean Martin on Cap. CL14813*. The reverse of this is Makin' Love Ukulele Style, which puts us back in the mid-twenties, but quite entertainingly; the Jones Boys on Col. DB4046* take Ukulele Lady from that era and modernise its lyries to become Rock-a-Hula Baby, with Cool Baby on the other side to lower the temperature.

Some time ago, I read a wonderful parody on a record review, before I ever became a reviewer myself. One of the "titles" on the record " (it was said to be on Lousitone) was Does My Baby And If Not Why Not And Why Don't I Get A Baby Who Does? When I saw Parlo. R4384, Does My Baby by Mike and Bernie Winters, I wondered if the fiction had become fact. I wish it had; this is just another rocker (again rather reminiscent of Hawaiian War Chant), though the backing, How Do You Do? is an old-pal song by the artists themselves, and quite unusually good, though surely not commercial? Michael Holliday also has his own song, on Col. DB4058*, Keep Your Heart, easy and warm, gratifying to the ear, backed by The Story Of My Life, a sure-fire success, as it has everything that should make a top hit melody, good sentiment, a neat idea, well sung. I much prefer this to Alma Cogan's rather coy version on H.M.V. POP433*. I am pretty sure Shaye Cogan, who makes her recording début in this country on Col. DB4055*, is no relation of our Alma, as in any case her voice is more akin to Eve Boswell in Doodle-Doodle-Doo and the waltz with multiple voices, Billy Be Sure. Another singer making her first record is Joyce Shock, on Philips PB780, who sounds rather young in Pit-A-Patter Boom-Boom, and more at ease and less self-conscious in Bells In My Heart. I admit to being intrigued by John Cairney and his pseudonymous partner Sammy San (there is a guitar prominent in the pleasantly subdued accompaniment—samisen—Japanese for guitar—get it?) who sing Two Strangers and A Certain Girl I Know on H.M.V. POP424*; these two are also new to recording. They sound very modest, which makes such a change from the uncouth yelling that characterises too much of the current That sort of thing is exemplified by Screamin' Jay Hawkins on Fontana H107.
The title Pamela Throws A Party by the

The title Pamela Throws A Party by the Hi-Lo's (Philips PB738) looked intriguingly different, but the lyrics consist of the title-line, the words "Everybody comes", and lots of "yum-te-da-da". I don't get it. I'll settle for Doris Day, though, in Wha'd Ja Put In That

Kiss? and the more slinky The Man Who Invented Love (Philips PB782), either or both of the Pat Boone issues (London HL8520* gives us belated, but pleasant, White Christmas and Jingle Bells, and RED1112, an EP, has Love Letters In The Sand and other recent Boone successes).

T've referred already to several records containing "new" numbers reminiscent of old ones. Billy Vaughan's Raunchy (here it is again, no better and no worse than the others) is backed by Sail Along, Silvery Moon, which recalls Have You Ever Been Lonely? though the similarity is doubtless coincidental and the record is quite nicely presented; Elvis Presley (H.M.V. POP428*) sings How Do You Think I Feel? almost to the tune of Alabama Bound, beloved of our skifflers, and Ray Ellington has a rather amusing thing called Long Black Nylons, based obviously on Clementine (Col. DB4057*.)

Several other artists have contented themselves, and will no doubt content their public, with reviving old songs wholesale. Both Jimmie Rodgers (Col. DB4052*) and Frankie Vaughan (Philips PB775) have recorded Kisses Sweeter Than Wine, but personally, I don't find either as satisfying as the tender singing of the Weavers on their old Brunswick, made in 1950. (The Columbia is backed by Better Loved You'll Never Be, and do you know something?—it brings back the

memory of Island In The Sun!) Jackie Davies, in a husky whispering style like Bud Flanagar's, sings Over The Rainbow on Nixa N15115, with Land Of Make Believe on the other side; Russ Hamilton (Oriole CB1406) has a most attractive guitar accompaniment, not electric either I would say, to I Don't Know Why and My Mother's Eyes, both nearly thirty years old; Glen Mason (Parlo. R4390*) rocks what used to be a waltz, I'm Alone Because I Love You, and one of the corniest songs of all time, surely; and Billy Eckstine (Mercury MT191*) has Boulevard Of Broken Dreams and If I Can Help Somebody, oldsters both, and among this artist's best ever.

Well, let's wind up on a cheerful note. Cynthia Lanagan (Parlo. R4383*) and Dave Burgess (Oriole CB1413) should get together, as they both sing Pm Available, the latter using the multi-voice device; Anne Shelton (Philips PB779 has a cheerful, if rather cynical, song in Ha-Ha-Ha (based on the Italian number, Ch'ella la) and what is perhaps a better type of number for her rich voice, Until They Sail (from the film of the same name); Anita O'Day provides the perfect tonic for tired business men (and indeed most men, tired or otherwise) on H.M.V. DLP1169, and Erla Parker, perky as a cricket and not in the least as irritating, sings Hedgehopper (and a more sentimental number, Silhouettes) on Oriole CB1411.

CONTINENTAL RECORDS

By LILIAN DUFF

Criticism is popularly supposed to be the simplest of all literary exercises—how often have I heard people say that they would be delighted to do it just for fun-but there are times when I have doubts, and this month happens to be one of them. You will understand why when I mention that the pile of records before me includes things in seven different languages. French we may know well enough; in Italian and its dialects we may be able to get along; of Spanish and Portuguese we may have a sufficient smattering to get a rough idea. But what are we to do about songs in Arabic, Rumanian, Polish? By what standards can we ordinary mortals judge them? A distin-guished English dramatic critic and a foreign playwright, confronted with linguistic diffi-culties, have explained the mysterious processes by which they reach their judgments. One said of a certain play that though he knew only ten words of the language the dialogue "tasted good"; the foreigner confessed that he hardly understood a word of the English version of his work but was of opinion that it had "the right

Well, if a drama can be judged by taste and smell, I hope no one will be too hard on me if I rely, in the more exotic cases, on another and surely more relevant sense-I mean the sound. The Lebanese singer in "Fairuz Sings Again" (Parlo. LPVD4) sounds charming. The sleeve obligingly offers, in addition to beautiful, baffling passages in Arabic, English notes which at least give you a rough idea of what the songs are about. One treats the familiar situation of the girl who is loved by someone she does not care for, and loves a man who does not care for her. Another reflects the difficulties of young lovers in a peasant community where the slightest indiscretion causes In a third a group of Bedouin compare themselves with the wolves of the forest and the wind that travels by night. Yet another, the best of the seven to at least one Western ear, is the lament of a forsaken lover, full of suffering and reminiscence.

Another Lebanese collection, "Blackbird of the Valley" (Parlo. LPVD3), is sung by Sabah, the singer and film star. Though the picture on the jacket shows her in smart evening dres, her material is rather less Occidental than that of Fairuz. Her father was a leading Lebanese folk singer, and she follows in his footsteps. One song tells of a man jilted by his sweetheart. "You lowered us half-way into the well, then cut the rope and dropped us", quotes the sleeve, adding a little cryptically: "Simple words, but a deep meaning". Four out of the five tell of unrequited love, which suggests that even in the simplest communities life can be sadly complex.

"Songs from Poland" (Felsted ESD3061), pleasantly old-fashioned enough to suggest musical comedy, are sung by Veronica Bell. The two Rumanian collections sung by Anne Nicolas (Felsted ESD3053 and 3054) are also traditional in rhythm and choice of instruments.

Naples, you might think, has been pretty thoroughly explored but, to me at least, "Songs of Naples" (Durium U20026) have the advantage of being new. Of four numbers, all delightful, I preferred Modugno's Lazarello. The singer is Aurelio Fierro.

Jose Borges na "Severa" (Parlo. CGEP34) gives us Portugal's inevitable fado, in a quick style, which may strike most people as new but which was in fact popular in days gone by. As the sleeve points out, "there are no soft tremblings, no doleful sobs"; the style is lively and thoroughly enjoyable. "Songs of Colombia" (Felsted ESD3060)—in Spanish, of course—are well sung by Berta Cardona.

Finally, let me welcome an artiste new to me—Jacqueline Nero in "Songs from the Left Bank" (Felsted ESD3059). Even if this particular collection were not well worth hearing, which it is, I should still like to express the surprise many of us feel that cabaret's home, and the most familiar foreign language, should be so strangely neglected for things sometimes chosen, I suspect, more for oddity than charm.

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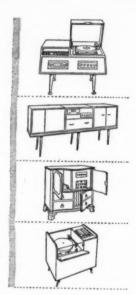
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JAZZ ^. SWING

Reviewed by

BOB DAWBARN, CHARLES FOX, EDGAR JACKSON, **OLIVER KING, ALUN MORGAN**

*Manny Albam
And The Jazz Greats Of Our Time—Vol. 1

****Blues From Neither Coast (Albam) (c);
Latined Fracture (Albam) (c); Poor Dr.
Millmoss (Albam) (b); Miner Matters
(Albam) (c); My Sweetle Went Away (Turk,
Handman) (a); All Too Soon (Ellington) (b);
See Here, Milss Brownley (Albam) (b)
(Coral 12 is. LP LVA9084—37s. 64d.)

Albam (composes, ary); Phil Woods (alko); Zoot Sims (isr); Al Cohn (isr, ber); Gerry Mulligan (bar); Art Parmer, Nick Travis (ifyst); Bob Brook-meyer (cales-imb); Hank Jones (pso); Milt Hinton (bas); Osis Johnson (isr). (a) 2/4/1957, (b) 3/4/1957 (c) 4/4/1957. New York. (Am. Coral.)

The title of this LP—" Manny Albam And. The Jazz Greats Of Our Time"—invites speculation upon whether these particular speciation upon whether these particular musicians really live up to that grandiloquent description. What about Dizzy? Miles? J.J.? Milt? The title still seems rather too highfalutin. Perhaps it's wiser just to settle for the fact that here is a group of remarkably talented jazz men performing colourful and intelligent scores from the pen of Manny

Art Farmer and Nick Travis make a most interesting contrast—Farmer the more lyrical soloist, but Travis swinging very incisively. Al Cohn, Zoot Sims, Gerry Mulligan, Bob Brookmeyer and Hank Jones all fashion smooth, elegant solos, while the LP a'so gives us a chance to hear more of Phil Woods, a very individual alto-player and one of the most promising of the younger musicians. And need it be stressed than Hank Jones, Milt Hinton and Osie

Johnson make up a superb rhythm section?

Blues From Neither Coast, the opening track, is also the best one. All the soloists get a chance four choruses in turn. Wittiest and most ingenious of the scores is Poor Dr. Millmess (named after a character in a Thurber cartoon). Albam has also written a warm, sensitive arrangement of All Too Soon, an almostforgotten Duke Ellington tune of the 1940's. E.J.

Sleeve Note: Alun Morgan. Very intelligent and informative.

*Henry "Red " Allen's All Stars

"Ride, Red, Ride In Hi-Fi"

"Ride, Red, Ride (Lucky Millinder) (V) (a);

I've Got The World On A String (Harold Arlen) (c);

Sweet Lorraine (Burwell) (c);

Ain't She Sweet (Vellen, Ager (V) (c); Love Is Just Around The Corner (Robin, Gensler) (a); "S Wonderful (Gershwin) (b); St. James Infirmary (Fristrose) (V) (b); I Cover The Waterfront (Johany Green) (b); Aiglers Bounce (Allen) (b)

(R.C.A. 12 in. LP RD27045—878. 6§d.)

Allen (pp vec); William "Buster" Balley (clis); Coleman Hawkins (m); J. G. Higginbotham (mb); Marty Napoleon (pm); Everett Barksdale (gtr); Lloyd Trotman (bass); William "Cony "Cole (drs). (a) 21/8/1867, (b) 27/3/1967, (c) 10/4/1967. U.S.A. (Am. Victor.)

Jazz historians often underrate the importance of Henry "Red" Allen. A musician born in Algiers, Louisians, just 50 years ago, Allen broke away from the rigid trumpet phrasing of New Orleans jazz. As a member of the Luis Russell and Fletcher Henderson orchestras, he pioneered a restless, impetuous style of playing that flared right across the beat. This style was carried even further by Roy Eldridge in the 1530's and eventually culminated in the work

WE regretfully announce that Alun Morgan is leaving us. His other work no longer allows him time for record reviewing. Fortunately we have been able to replace him with Bob Dawbarn, who, it will be remembered, deputised so successfully for Morgan while he was on holiday last August.

of Dizzy Gillespie. Today, Red Allen, together with most of the musicians heard on this record, plays regularly at the Metropole in New York. A forgotten soloist for the last decade and a half, it is pleasing to find an LP devoted to his music.

The most striking thing about Red Allen's present-day work is that he has obviously learnt a great deal from modernist musicians. There is more than a hint of Miles Davis in that slightly oblique phrasing, that cloudy but expressive tone, yet all the time his identity remains distinct. Apart from a noisy tear-up in Ride, Red, Ride, Allen plays sober yet lyrical solos on almost every track. Poe Got The World On A String, Sweet Lorraine and I Cover The Waterfront are exceptionally eloquent performances.

All four of the front-line musicians played with Fletcher Henderson in the early 1930's. Coleman Hawkins, a major jazz soloist, seems to have emerged triumphantly from a period during which his playing seemed uncertain and somewhat inhibited. On this record he shows what a genuinely creative musician he can be, his tone hot and exciting, his phrasing bold yet The playing of Buster Bailey and J. C. Higginbotham has not worn quite so well as that of Allen and Hawkins, although Higgin-botham strikes fire for a few brief moments in his solo on St. James Infirmary Blues.

An excellent rhythm section backs up the soloists, with Marty Napoleon and Everett Barksdale particularly outstanding. If only Bailey and Higginbotham had shown better form, this LP would have merited another

Sleeve Note: Anonymous. No dates, no mention of whom vocalist is; otherwise adequate.

"Satchno—A Musical Autobiography"
"Satchno—A Musical Autobiography"
""" Dipper Mouth Blues (King Oliver) (o); Canal
Street Blues (Oliver) (o); High Society
(Trad.) (j); All The Wrongs You've Done
To Me (Caris Smith, Edgar Dowell, James
Burris) (se); Everybody Loves My Baby
(Spencer Williams, Jack Palues') (1'1) (n);
Mandy, Make Up Yeur Mind (Grant Clarke,
Arthur Johnston, George Reyer, Roy Turk) (s);
Them There Eyes (William Tracy, Doris
Tauber, Macco Pinkard (V1) (d); Lany River
(Hoasy Carmichael, Sid Arodin) (V1) (g);
Georgia On My Mind (Carmichael, Sturt
Gorrell) (V1) (s); That's My Home (Sid
Robin) (V1) (s); Hobo, You Can't Ride This
Trais (Armstrong) (V1) (j); On The Sunny
Side Of The Street (Jinimy McHugh, Dorothy
Fields) (V1) (LP LATS211§)

***See See Rider (Ma Rainey) (V4) (r); Reckless

(Brunswick 12 in. L.P LATEZII §)

See See Rider (Ma Rainey) (V4) (r); Reckiess
Blues (Bessie Smith) (V4) (r); Court House
Blues (Clara Smith) (V4) (r); Trouble In
Office (Rider Man (Part)) (Part)
One (Part)
On

Henry Creamer) (V1) (4); Body and Soui (Johnny Green, Edward Heyman, Robert Sour, Frank Byton) (V1) (4); Memories Of Yesu (Eubie Blake, Andy Razzí) (V1) (4); You (Ramard) (V1) (4); When Rascal, You (Sam Theard) (V1) (4); When H's Siespy Time Dewn South (Clarence Muse, Loon and Ots Kene) (V1) (4); I Surrender, Dear (Harry Barris, Gordon Clifford) (V1) (6) (Brunswick 12 in, LP LATS2124)

(Brunswick 12 in, LP LAT8212)

*Cornet Chop Susy (Armstrong) (m); Heeble Jeebles (Royd Arkins) (VI) (n); Georgia Grind (Spencer Williams) (V3) (s); Muskrat Ramble (Dry) (a); King Of The Zalus (Lil Armstrong) (T) (s); Song R (Oliver) (s); Some Of These Days (Shalton Brooks) (VI) (j); When You're Smilling (Larry Shay, Mark Fisher, De Goodwin) (VI) (s); Song Of The Islands (Charles E. King) (a); I Can't Believe That You're in Love With Me (McHugh, Clarence Gaskill) (VI) (s); Dear Old Southierd (J. Turner Layton, Henry Creamer) (q); Exactly Like You (McHugh, Fleids) (VI) (s) (Brunswick 12 in, LP LAT8218)

(Brunswich 12 in. LP LATS218)

(Brunswich 12 in. LP LATS218)

(m); Petato Head Blues (Armstrong) (m); Wests Head Blues (Armstrong) (m); Westry Blues (Artic Matthews) (m); Gully Low Blues (8,O.L. Blues) (Armstrong) (v) (n); Struttin' With Some Barbocue (Armstrong) (d); Hotter Than That (Hardin) (V2) (m); Two Deuces (Hardin) (n); My Monday Date (Hines) (V1) (c); Basin Street Blues (Spencer Williams) (V1) (c); Kneckin' A Jug (Armstrong, Eddie Conden) (r); Can't Give You Anything But Love (McHugh, Fields) (V1) (g); Mahegamy Hall Stomp (Spencer Williams) (Brunswick 12 in. LP LATS214)

(Franswick 12 in. LP LAT82143)

Armstrong (fpt, voc, annolator) with:
(a)—Barney Bigard (cit); Jack Teagarden (1mb); Dick Carry (pno); Arvell Shaw (bass); Sid Catlett (drs). 30/11/1947. Symphony Hall, Boston, U.S.A.
(b), (c)—Bigard (cit); Teagarden (inb); Earl Hines (pno); Shaw (bass); William "Coay" Cole (drs). (b) 26/8/1950. New York. (c) 30/1/1961 Civic Auditorium, Pasadena, U.S.A.
(d)—Bigard (cit); James Osborme "Trummy" Young (imb); Billy Kyle (pno); Shaw (bass); Kenny Jehn (drs). 19/3/1964. New York.
(c)—Personnel as for (d), plus Lawrence "Bud".
Freeman (imr); Same session.
(f)—ternonnel as for (d), except Barrett Deems (drs) replaces Johns. 21/1/1965. New York.
(g)—Edmond Hall (cit); George Dorsey (allo); Ell' Lucky "Thompson (imr); Dave McRae (bar); Young (imb); Kyle (pno); Everett Barkadale (gr); Squire Gerni (bass); Deems (drs). 11/12/1950. New York.
(k)—Personnel as for (g), plus Hilton Jefferson (allo).

Squire Gerah (bass); Deems (drs). 11/12/1056. New York.

(ā)—Personnel as for (g), plus Hilton Jefferson (alto). Dersey doubles allo, fluis; McRae doubles bar, bass-cli. Same date.

(i)—Personnel as for (g), plus Jefferson (alto). 12/12/1956. New York.

(j)—Hall (cli); Yeung (mb); Kyle (pno); Gerah (bass); Deems (drs). 12/12/1956. New York.

(ā)—Personnel as for (i), accept Jefferson (alto) in place of Hall. 13/12/1956. New York.

(m), (s), (o)—Hall (cli); Young (mb); Kyle (pno); George Parries (gfr); Gerah (bass); Deems (drs). (m) 23/11/1957; (m) 23/1/1957; (o) 25/1/1957 New York.

(m) 281/1967; (n) 24/1/1967; (o) 25/1/1967 New York.

(p)—Personnel as for (o), plus John "Yank" Lawson (5/4), Same session.

(g)—Kyle (pso). 28/1/1967. New York.

(r)—Personnel as for (m), except Barkadale (gtv) replaces Barness. 28/1/1967. New York.

(s)—Hall (cli); Dorney, Jefferson (alks); Seldon Powell (bw); McRus (bw); Yeung (bwb); Kyle (pso); Barkadale (gtv); Gersh (bass); Seldon Powell (bw); McRus (bw); Yeung (bwb); Kyle (pso); Barkadale (gtv); Gersh (bass); Deems (drs).

23/1/1967. New York.

Vocalists: VI Armstrong; V2 Armstrong (scat); V3 Armstrong, Veims Middleton; V4 Middleton: Talking by Armstrong, Young, Hall.

Sustaining plano: Billy Kyle.

Armagers: Bob Haggart, 8y Oliver.

§The four records (unobtainable separately) complete in presentation carton with Appreciations of Louis Armstrong by Louis Untermeyer and Gilbert Millstein, and discographical details (7 10s. 2d.

Mostly new (1956 and 1957) recordings of

Mostly new (1956 and 1957) recordings of forty-eight of the tunes and songs that have been milestones in the gramophone career of Louis Armstrong from the days of the Hot Five in 1925 up to within the last few years, linked with spoken commentary by Louis himself, make up, on four 12 in. LPs, what is aptly described as his "Musical Autobiography

Those who became Armstrong disciples through his original versions of the numbers may well feel that there is something missing in these new ones. The instrumentation of the groups and the orchestrations they play are often quite different. The musicians used may not be the greatest ever, but for the most part they are at least as technically competent as

Louis's earlier supporters. But they lack the musical characters of their forerunners, who were so much a part and parcel of Louis's music even when (as in the case of, for instance, the Luis Russell band) their musicianship was hardly of the highest.

But Louis remains his unique and inimitable self. His fifty-seven years may have made that gravel voice sound beerier, but they have not been able to knock the joie de vivre out of it or dim Louis's sly wit. And the virility and sureness of his trumpet playing are almost the equal of twenty years ago. Only very occasionally, on long notes, is there an indication that even satchel-mouth lips and lungs like

Pops has can't last out for ever.

With the records, in their carton bedecked with a large coloured picture of Louis, is a handsomely produced 12 page illustrated brochure which admirably supplements the often unexpected information Louis reveals in his spoken commentary. The discographical details, too, are commendably complete. satisfactory is their layout. It is not consistent, and the failure to present it in chronological, or for that matter (like the sequence of the tunes on the records) in any other logical way, merely makes the same-personnel-as-so-and-so procedure confusing without any worth while saving of space.

However, this is a minor matter in a production which is not only good entertainment, but also a historically valuable documentary on one of the greatest pioneers and characters of

*Winifred Atwell

"Winifred Atwell Plays Gershwin"
"Winifred Atwell Plays Gershwin"
""Rhapsody in Blue (a)
""" Nice Work if You Can Get It; Love Walked
In; Somebody Loves Me; Summertime;
'S Wonderful; Someone To Watch Over
Me; Let's Call The Whole Thing Off.
All (b).
(Decca 12 in. LP LK214—35s. 10d.)

(s)—Winifred Atwell (pno) with Ted Heath And His Music: Heath (leader); Henry McKenzie (clk., inr); Ronnie Chamberlain, Les Gilbert (altos); Red Price (lmr); Ken Kiddler (bar); Eddie Blair, Duncan Campbell, Bert Ezard, Bobby Pratt (lpts); Jimmy Coombes, Rick Kennedy, Don Lusher, Wally Smith (lmbs); Frank Horrox (pno); Ike Isaacs (gr); Johnny Hawksworth (bass); Ronnie Verrell (drs). Tommy Blades (limps). 4/10/1956. London. (Decca.)

London. (Decca.)
(b)—Winifred Atwell (pno); Ivor Mairants (gr);
Jack Collier (bass); George Flerstone (drs).
19/5/1957. Do. (Do.)

If your eyes are blinking at seeing Whirligig Winnie's name in this column, wait till you hear the record and they'll pop right out of their sockets. No, I'm not referring to the Rhapsody side. That's just another version of a work which wouldn't belong here, no matter whether the performance were good, bad or, as in this case, fair average.

It's the medley of Gershwin evergreens that gives the shock. From the girl who hit the lime-light mainly by churning out corn on a barrel-house piano, Miss Atwell not only comes up here equipped with up-to-date transcriptions, but also as showing that for the most part can play them in modern style. Only occasionally does she lose the relaxed facility that would have proved complete familiarity with the idiom.

A little bird whispers that the guiding light behind the metamorphosis was Ivor Mairants, principal of the Central School of Dance Music. In addition to helping out with the accompaniments, he dotted out some of the routines and up-to-date harmonies and coached Winnie before the session. I hope she'll continue with him. With her undenied keyboard technique and knowledge of music it could turn her from a purveyor of (among other forms of music) pseudo-Dixieland into a first-rate contemporary style pianist.

Sleeve Note: Les Perrin. No personnel of the Heath and, no recording dates. Otherwise a passably written

story of the Gershwin Rhaghody, some brief comments on Ted Heath (all of which we have had times without number before) and a brief word on each of the Gershwin standards.

Basie, Brown and Benny

****Count Basie Orchestra: Fiesta In Blue
(James Mundy, Benny Goodman) (a); Taps
Miller (Basie) (c); Jimmy's Blues (Rushing)
(V) (d); One O'clock Jump (Basie) (b)

***Benny Goodman Orchestra: Let's Dance
(Baldridge, Stone, Bonime) (f); You Brought
A New Kind of Love To Me (Fain, Norman,
Kahal) (V) (g); Jumpin' At The Woodside
(Basie) (e)

Benny Goodman Quintet: After You've Gone
(Turner Layton) (h)

***Les Brown Band Of Renown: I've Got My
Love To Keep Me Warm (Berlin) (j); 'S
Wonderful (Gershwin) (V) (h); Tico Tico
(Oliveira) (h); The Deevil, Devil, Divil
(Kaydon, Russell) (V) (i)
(Fontana 12 in. LP TFL500—37s. 6]d.)

(a). (b)—Basie (poo): Earl Warren (also); Tab

(Fontana 12 in. LP TFL506—37s. 6\frac{1}{2}d.)

(a), (b)—Basile (pmo); Earl Warren (alio); Tab Smith (alco, sop); Don Byas, Buddy Tate (twz); Jack Washington (bur); Buck Clayton, Harry Edison, Al Killian, Ed Lewis (lpfs); Eli Robinson, Robert Scott, Dickie Wells (tmbs); Freddie Greene (gr); Watter Page (bass); Jo Jones (drs). (a) 24/9/1941, (b) 21/1/1942. New York. (Am. Columbia.) (c), (d)—Basile (pno); James Powell, Warren (alios); Tate, Lucky Thompson (thrs); Rudy Rutherford (bar, cli); Edison, Killian, Lewis, Joe Newman (tpfs); Ted Donnelly, Robinson, Louis Taylor, Wells (tmbs); Greene (gr); Rodiney Richardson (bass); Shadow Wilson (drs); Jimmy Rushing (occ. in (dl.)) 0/12/1944. Do. (Do.) (e)—Goodman (cli); Buff Estes, Toots Mondello (alios); Bus Bassey, Jerry Jerome (thrs); Corky

Rushing (voc. in (d)). 0/12/1944. Do. (Do.)
(e)—Goodman (cd); Buff Estes, Toots Mondello
(alios); Bus Bassey, Jerry Jerome (invs); Corky
Cornelius, Zigay Elman, Chris Griffin (irbs); Red
Ballard, Bruce Squires (invs); Fletcher Henderson
(pno); Arnoid Covey (ptr); Arthur Bernstein (bass);
Nick Fatool (drs). 10/3/1939. Los Angeles. (Do.)
(f)—Personnel as for (s), except Johnny Martel,
Jimmy Maxwell (ipts); replace Cornelius, Griffin;
Ted Vesige (inb) replaces Squires; Charlie Christian
(gtr) replaces Covey. 24/10/1939. New York. (Do.)
(g)—Goodman (cli); Danny Bank, Albert Epstein,
Stanley Kosow, Aaron Sachs, Bill Shine (saxes);
Vincent Badale, Sonny Berman, Alex Cuozzo,
-Tony Faso (tpts); Donald Matthew, Bill Pritchard
(fmbs); Charles Queener (pno); Mike Bryan (gtr);
Clyde Lombardi (bass); Morey Feld (drs); Jane
Harvey (voc). 25/2/1945. Do. (Do.)
(k)—Goodman (cli); Red Norvo (vib); Teddy
Wilson (pno); Sid Weiss (bass); Feld (drs).
(i)—Brown (leader); Mark Douglas, Stephen

16/11/1944. Do. (Do.)
(i)—Brown (leader); Mark Douglas, Stephen Madrick, Ted Nash, Edwin Scherr, Butch Stone (reeds); Bob Higgins, Don Jacoby, Alfred Muller, Jimmy Zito (pts); Don Boyd, Clyde Brown, Richard Gould, Ray Klein (limbs); Geoffrey Clarkson (pno); Hy White (gts); Bob Leininger (bass); Dick Shanahan (drs); Dorls Day (voc). 27/3/1946.

U.S.A. (Do.) (j)—Brown (leader); reeds as for (i); Higgins, Ray Linn, Muller, Don Paladino, Zito (tpts); Boyd, C. Brown, Warren Brown, Klein (tmbs); Clarkson (pno); Trefoni Rizzi (gtr); Leininger (bass);

Shanahan (drz).

(k)—Brown (leader); Abe Most, Dave Pell, Scherr, Stone, Jack Tucker (reads); Frank Beach, Bob Fowler, Wesley Hensel, Higgins (tyts); C. Brown, Klein, Raiph Piffiner, Ray Sims (tmbs); Clarkson (piano); Rizzi (gr); Ray Leatherwood (bass); Roy Harte (drs); Lucy Ann Polk (coc). 1940. U.S.A. (Do.), Previous releases (all deleted): (a) Parlophone R2831; (b) R2951; (c) R2994; (d) R2902; (e) R2916, Columbia DB5074; (g) DB2333.

This record introduces to this column Fontana, a new label owned by Philips—and it comes in with a real boob. The above discographical details are as they appear on the labels and sleeve, but two of the tunes are quite different recordings. In place of Goodman's quintet version of After You've Gone is his big band one, and in place of his Let's Dance is yet another big band recording of After You've Gone, but not, to the best of my knowledge, by Goodman at all. I think it may be by Gene Krupa's band.

On their attention being called to all this, Fontana promised that new recordings to conform to the labels would be pressed, but as a number of the incorrect ones havealready been delivered to shops readers would be well advised to check their pressings before purchase. Naturally Fontana will exchange any faulty copies.

Anyway, this is a useful record to demon-strate the difference between good jazz and dance bands. The four Basie tracks are excellent, although Fiesta In Blue is hardly typical of the band's work. There are strong undertones of Ellington in the piece and Buck Clayton's muted trumpet has a strong re-semblance to Cootie Williams. Taps Miller has some fine Lucky Thompson tenor; Jimmy's Blues is the famous Jimmy Rushing feature; and the 1942 version of One O'clock Jump should need no recommendation to Basie fans.

Les Brown has one of the best dance bands in the world and I've Got My Love shows it at its best. The other three tracks are pleasant enough without anything very special happen-Goodman has been treated less kindly choice of material. None of the tracks shows the band at its best and the arrangements have a dated sound. There is, however, some good solo work, with Benny himself outstanding.

Sleeve Note: Edgar Jackson and Charles Fox. No mention made of Lucy Ann Polk. Otherwise complete and most informative.

*Art Blakey "The Drum Suite" *** The Sacrifice (Blakey) (b); Cubano Chant (Bryant) (b); Oscalypso (Pettiford) (b); Nica's Tempo (Gigi Gryce) (a); D's Dilemma (Mal Waldron) (a); Just For Marty (Hardman) (a) (Philips 12 in. LP BBL7196—37s. 64d.)

(a)—Jazz Messengers: Jackie McLean (allo);
Bill Hardman (tpt); Sam Dockery (pno); Spanky
De Breat (bass); Blakey (drs, leader). 13/12/1956.
U.S.A. (Am. Columbia.)
(b)—Blakey Percussion Ensemble: Blakey (drs);
Ray Bryant (pno); Oscar Pettiford (bass, 'cello);
Jo Jones (drs); Charles "Specs" Wright (drs, tymps, dt); Candido Camero, Sabu (bongos)

tymps, etc); Candle 22/2/1957. Do. (Do.)

The title, "Drum Suite", led to my approaching this record with some trepidation. Fortunately my worst fears were not realised. My attention was held for at least two-thirds of the Suite which takes up one whole side of the The first part, Sacrifice, opens with African chanting over drums and is devoted entirely to various percussion instruments. Best of three parts is Cubano Chant, which features some excellent piano by its composer, Ray Bryant, over Latin-American rhythm. West Indian rhythms are the basis of Oscar Peterson's Oscalypso. Again we hear some excellent Ray Bryant and fine 'cello playing from Oscar. The last half of the piece, however, has a far too long interlude for the percussion, which

becomes a bore after the first couple of minutes. Side 2 presents the late-1956 version of Blakey's Jazz Messengers in three hard swinging numbers-two of them featuring lengthy drum solos. Alto, trumpet and piano solo on all three tracks with the honours going to Jackie McLean's brittle saxophone inventions. Sam Dockery is an average pianist, whilst trumpeter Hardman sounds like Miles Davis without the latter's brilliant melodic gifts.

Sleeve Note: Edgar Jackson and Charles Fox. Full and interesting notes on tunes and musicians.

*Dave Brubeck Quartet

"Jazz Goes To Junior College"

**** Bru's Blues (Brubeck) (a); These Foolish
Things (Maschwitz) (a); The Masquerade
Is Over (Allie Wrubel) (b); One Minute
Worth Years (Brubeck) (b); St. Louis Blues (Handy) (a) (Fontana LP TFR6000—29s. 21d.)

Brubeck (pno); Paul Desmond (alio); Norman Bates (bass); Joe Morello (drs). (a) 1/7/1965, (b) 2/7/1965. U.S.A. (Am. Columbia.)

During the Modern Jazz Quartet's recent British tour I mentioned the Brubeck Quartet to pianist-composer-arranger John Lewis. He said he was glad to hear that Brubeck had "at last got a real drummer", as he had always felt the rhythm section let the group down. The "real drummer" Lewis was referring to is Joe Morello, and the validity of Lewis's remarks is obvious from the first two bars of Bru's Blues. The Quartet swings as it has never swung before.

Probably due to Morello, two of the numbers -One Minute Worth Years and St. Louis Blues-

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A still from the film
'The Barber of Seville' which is
to be released shortly by
Curson Film Distributors Ltd.



Gobbi sings Figaro

The long-awaited recording of Rossini's

Il Barbiere di Siviglia

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CONCERTO IN D - Brahms 33CX1165

both with the PHILHARMONIA ORCHESTRA conducted by PAUL KLETZKI

Johanna Martzy has also recorded a number of works for solo violin, and with the pianist Jean Antonietti: details can be obtained from Columbia record dealers.

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Lipatti -his last recital



When Dinu Lipatti died he was only thirty-three, but he had reached, says Grove, 'The topmost rank as a pianist.'

Towards the end of his life his illness caused him to cancel most of his engagements, including a projected American tour. His last concert — from which his doctors tried to dissuade him — was a pledge of his love for music, his determination not to 'betray' those for whom he had promised to play.

This last concert was at the Besançon Festival on September 16th, 1960. On December 2nd, 1960, he died, leaving behind him the all too few records he was able to make before his illness finally became too great.

Recorded at the Besançon Festival, 1950

PARTITA No. 1 IN B FLAT — J. S. Bach
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(a)—Lun Smith (al

are my favourite Brubeck offerings to date. There is more down-to-earth jazz and less meandering than usual in Brubeck's piano playing and Desmond is, as always, superb. The LP covers the whole range of Brubeck's moods-the attack of his chord work, the occasional romanticism, the out of tempo rambling and the climatic building from one B.D. simple idea.

Sleeve Note: Edgar Jackson and Charles Fox. Interesting and highly informative.

City Ramblers Skiffle

*Boo.lle-Am-Shake (Clarence Williams) (a)
*Delia*s Gone (Trad.) (b)
(Tempo A165; 45A165—0s. 7½d.)

(a)—Russell Quaye (quattro, voc.); Jim Macgregor (gr., voc.); Eric Bunyon (vln); Hylda Sims (gr); Victor Pitt (bass); Chris Bateson (jug); Shirley Bland (washboard). 29/10/1957. London (Vogue.) (b)—Quaye (quattro); Sims (gr, voc); MacGregor (gr); Bunyon (vln); Pitt (bass); Bland (washboard).

At least as far as the first side is concerned, these folk seem to be trying to get away from the insufferably bogus skiffle noise and repertoire. I think it is a pity they had to choose Boodle-Am-Shake, a number so indelibly associated with the Dixieland Jug Blowers, who, despite the label, did not compose it; it was composed by Clarence Williams with words by Jack Palmer. It's a pity, because comparison with the Jug Blowers is pretty well inevitable, and the Ramblers have not yet acquired the Blower's terrific swing. The reverse is akin to those hillbilly things, and is a monotonous affair indeed.

*Bob Cort Skiffle

Sob Cort Skiffle

"Ain't It A Shame (To Sing Skiffle On Sunday) "

* Eight More Miles To Louisville (Jones) (c);
Eight More Miles To Louisville (c);
Eight Love (Jones More (a);
Eight Love (Jimmy McHuzh, Dorothy Fields) (b);
The Frozen Logier (Stevens) (a);
Where'd You Get Your Whiskey (Coleman, Cort) (c);
You're Feet's Too Big (Hancock) (c); Lulu's
Back In Town (Harry Warren, Al Dubin) (a);
Bouncing Around (Sykora) (b); Ain't It A
Shame (To Sing Skiffle On Sunday) (Trad.) (c)
(Deca 12 in. LP LK4222—35s. 10d.

)—Cort (voc. gtr). 23/6/1957. London. (Decca.)

(a)—Gort (12 in. LP LK4222—35s. 10d.

(a)—Gort (10c, gtr). 23(6)(1057. London. (Decca.)

(b)—Ken Sykora (solo gtr); Nigel Sinclair (gtr); George Jennings (bass); Viv Clambake Carter (braskes). Do. Do. (D.)

(c)—Gort (10c, gtr); Sinclair, Sykora (gtrs); Jennings (bass); Carter alternating with Bill Colyer (Washboards). Do. Do. (Do.)

It's not only a shame to sing skiffle on Sunday, it's a shame to sing this sort of stuff any time. it's even more of a shame to label it skiffle and sell it in great dollops.

The best tracks are the soli by Ken Sykora, but if he had used an acoustic guitar they would have sounded even better.

There is a noisy audience, as the session took place in a pub, to give it atmosphere, says the sleeve-note in effect. Oh yes? O.K.

Sleeve Note: Bob Cort. Mostly sales-talk, moderately interesting if the music interests.

* Dictionary Of Jazz "

****Louis Armstrong All Stars (h): Some Day You'll Be Sorry (Armstrong) (V)

***Count Basie Orchestra (g): One O'clock Boogle (Basie, Jimmy Mundy, Ebbins)

*** Sleepy "* John Estes (f): Working Man Blues (Estes) (V)

**Lionel Hampton Orchestra (c): Don't Be That Way (Edgar Sampson)

**Coleman Hawkins Orchestra (e): My Blue Heaven (Walter Donaldson)

**Jimmie Lunceford Orchestra (a): Swingin'

**Uptown (Sy Oliver)

**Fata Waller and his Rhythm (b): Black Raspberry Jam (Waller)

**Jimmy Yancey (d): The Mellow Blues (Yancey)

(Yancey) (RCA LP RC24002—26s. 5d.)

(a)—Lunceford (leader); Earl Carruthers, Willie Smith (altos); Joe Thomas (tar); Sy Oliver,

Tommy Stevenson, Eddle Tompkins (tbis); Russell Bowles, Henry Wells (tmbs); Edwin Wilcox (pno); Moses Allen (bass); James Crawford (drs). 20/3/1034. New York. (Am. Victor.) Gene Cedric (tnr); (b)—Waller (pno, comments); Gene Cedric (tnr); Herman Autry (tpi); Al Casey (gtr); Caarlie "Fat Man "Turner (bass); Wilmore "Slick "Jones (tr)—Rampton (vib); Johnny Hodges (alto); Edgar Sampson (bar); Charles "Cootie "Williams (tph); Jess Stacy (pno); Allen Reuss (gtr); Billy Taylor (bass); William "Sonny" Greer (drs). 13/1/1938, Do. (Do.) (d)—Yancey (pno); 25/10/1939. Chicago. (Do.) (e)—Hawkins (tnr); Danny Polo (clt); Benny Carter (tpt); J. C. Higginootham (tnb); Gene Rodgers (pno); Lawrence Lucle (gtr); Johnny Williams (bass); Walter Johnson (drs). 3/1/1940. New York. (Do.) (f)—Estes (noc, gtr); unidentified gtr, bass. 1941. U.S.A. (Do.) (g)—Basie (pno); Preston Love, Jack Washington (alto); Paul Connesses (hard) "Text."

(f)—Estes (voc, gtr); unidentified gtr, bass. 1941.

(g)—Basie (pno); Preston Love, Jack Washington (allos); Paul Gonsalves, Buddy Tate (tnrs); Rudy Rutherford (bar); Emmett Berry, Harry Edison, Ed. Lewis, Eugene Young (tpts); Ted Donnelly, Bill Johnson, George Matthews, Ell Robinson (tmbs); Freddie Greene (gtr); Walter Page (bass); Jo Jones (drs.). 18/3/1947. New York. (Do.).

(h)—Armstrong (tpt. voc); Michael "Peanuts" Hucko (clt); Ernie Caceres (bar); Bobby Hackett (tpt); Jack Teagarden (tmb); Johnny Guaraieri (celeste); Al Casey (gtr); Al Hall (bass); William "Cosy" Cole (drs.). 10/1/1947. Do. (Do.)

Previous issues (all deleted): (a) H.M.V. JF6, DB120; (d) B9374; (e) B151; (g) B95.3; (h) B9030. (b) currently available also on R.C.A. RD27047.

This "Dictionary Of Jazz" LP is intended to be a companion to the Hugues Panassié book of the same name. Apart from the fact that they all appeal to Panassié it is difficult to see any connection between the items. They were all ecorded between 1934 and 1947, but do not follow any date pattern on the record.

The choice of Some Day You'll Be Sorry to

represent Armstrong is an odd one. It comes from the 1947 period, which was not one of his best, although it makes pleasant listening. Louis in fact, seems strangely subdued throughout the proceedings. Also recorded in 1947 was the Basic opus—a typical swinging performance. Sleepy John Estes is a genuine country blues singer and has an oddly attractive voice. On Working Man Blues, as with all his recordings,

the words are quite unintelligible.

The Lionel Hampton dates from 1938 and is typical of the period, having a similar atmosphere to the famous Teddy Wilson discs of the same era. Hamp, Johnny Hodges, Edgar Sampson and the fiercely growling Cootie Williams are all in fine form. My Blue Heaven stems from Coleman Hawkins' greatest era, but is not one of the best examples of his playing. Apart from the great tenorist there is interesting work from the late Danny Polo and J. C. Higginbotham. The Lunceford was made in 1934, before the band had achieved any degree of fame. arrangements are very dated and the solos don't amount to much. The whole thing is far too stilted and stodgy. The last two titles by Fats Waller and Jimmy Yancey are typical examples of the work of the two great pianists. B.D.

Sleeve Note: Anonymous. Brief notes on each per-formance give incomplete personnels. Otherwise adequate.

Sleeve Notes

It is regr ted that the promised readers' opinions have had to be held over owing to extreme pressure of space.

*Duke Ellington and his Orchestra

*Duke Ellington and his Orchestra
"Such Sweet Thunder"
"Such Sweet Thunder (c); Sonnet For Caesar
(a); Sonnet To Hank Clang (d); Lady Mac
(c); Sonnet In Search Of A Moor (b); The
Telecasters (d); Up And Down (c); Sonnet
For Sister Kate (b); The Star-Crossed
Lovers (d); Madness In Great Ones (d);
Half The Fun (a); Circle Of Fourths (d);
(All Ellington, Billy Strayborn)
(Philips 12 in. LP BBL7203—37s. 64d.

Ellington (pno); Jimmy Hamilton (cli, inr); Johnny Hodges, Russell Procope (altos); Paul Gonsalves (inr); Harry Carney (bar); Cat Anderson,

Willie Cook, Ray Nance, Clark Terry (tpts); Quentin Jackson, John Sanders, Britt Woodman (tmbs); Jimmy Woode (bass); Sam Woodyard (drs). (a) 7/3/1956, (b) 15/4/1957, (c) 24/4/1957, (d) 3/5/1957. C.R.I. Studios, New York. (Am. Columbia.)

Only a couple of years ago some critics suspected that Duke Ellington's powers might at last be waning. He was producing no new works, his band was losing some of its best soloists. Yet, as he always does whenever critics give him up for lost, Ellington has made a comeback. Today he stands right on top of the jazz scene, easily the most creative artist working in the idiom. Not since A Tone Parallel To Harlem has he produced an extended composition approaching the quality of Such Sweet Thunder. Dedicated to the Shakespearean Festival held at Stratford, Ontario, Such Sweet Thunder is even more striking because of the reticence of its scoring, the restraint that can be sensed behind the music. Every section is related to a theme or character in a Shakespeare play, and although the parallels may sometimes appear strained or oblique to the serious-minded, the artistic unity in the work makes up for any of these lapses.

Half The Fun, a sensuous evocation of Cleopatra's barge drifting down the Nile, is perhaps the most successful track. Johnny Hodges' alto soars like a bird against the heavy, exotic background. Here, as elsewhere on the record, Sam Woodyard shows himself to be the best drummer Ellington has had since Sonny Greer. In *Up And Down*, music for "A Midsummer Night's Dream", Clark Terry's trumpet is suitably picaresque in the role of Purch and Ellington for the first trumpet is suitably picaresque in the role of Puck, and Ellington, for the first time in my opinion, makes genuinely imaginative use of Ray Nance's violin. Third of the outstanding tracks is Madness In Great Ones, starting out in swinging mood and ending up as an apt and ingenious setting for sky-high trumpet work by

Cat Anderson. In Such Sweet Thunder, the title theme, Ray Nance plays lyrically against sombre, snarling brass. Lady Mac, moving in well-disguised waltzbrass. Lady Mac, frowing in weil-disguised waitz-time, shows (as Duke puts it) that she had "a little ragtime in her soul". Clark Terry's trumpet work on this track is exquisitely sensitive. The Telecasters, as well as mixing up "Othello" and "Macbeth" (Harry Carney represents Iago, the trombone section the three witches), makes very effective use of the pregnant pause. Each of the four sonnets features an individual soloist. Jimmy Hamilton plays fluent clarinet in Sonnet For Caesar; bassist Jimmy Woode bumbles through Sonnet In Search Of A Moor. But the finest playing comes from the trombones of Britt Woodman and Quentin Jackson, heard respectively in Sonnet For Hank Cing and Sonnet For Sister Kate. Johnny Hodges's more rhapsodic alto-playing has often been too stickily sentimental for my taste. His work on Star-Crossed Lovers, however, is far less florid than I feared, while the warm, languorous background makes this an extremely effective track.

The only part of the suite open to harsh comment is Circle Of Fourths, a frantic showpiece in which Paul Gonsalves progresses by a fourth through every musical key. It makes a hasty and unworthy climax to an LP that could prove to be the most memorable jazz record issued in 1958

Sleeve Note: Anonymous. Excellent.

*Art Farmer Quintet

"Music For That Wild Party"

""" Forecast (Jordan); Evening In Casablanca
(Gryce); Nica's Tempo (Gryce); Satellite
(Gryce); Sans Souci (Gryce); Shabous (Esquire 12 in. LP 32-037-39s. 71d.)

Farmer (tpt); Gigi Gryce (alto); Duke Jordan (pno); Addison Farmer (bass); Philly Joe Jones (drs). 21/10/1955. U.S.A. (Am. Prestige.)

Art Farmer takes on enhanced stature ever time I hear him. One of the most lyrical of all

the younger trumpet players, his tone has grown richer and more expressive and his invention has expanded. On this record he reaches a very high standard. Pale-toned and a little like Miles Davis in Satellite and the placid Evening In Casablanca, he mutes his trumpet to take a delicate set of choruses in Sans Souci, while on Forecast and Nica's Tempo he adopts a more forthright, dynamic approach.

Gigi Gryce's fervent, rather intense alto solos, bear witness to the influence of Charlie Parker. But although he uses Parker's idiom, it is in a personal, almost exploratory way. Gryce also wrote five of the themes, the most interesting of which are the restful Evening In Casablanca and the African-inspired Shabozz.

Sleeve Note: Ira Gitler. Adequate.

*Wally Fawkes and his Troglodytes
*** Sent For You Yesterday, And Here You Come
Today (Basie); Pale Blues (Improvised);
When You're Smiling (Fisher, Goodwin,
Shay); The Pilot Fish And The Whale (Fawkes) (Decca EP DFE6407—11s. 51d.)

Wally "Trog "Favkes (cll); Spike Mackintosh (tpt); Keith Christie (tmb); Ian Armit (pmo); Tim Mahn (bass); Eddie Taylor (drs). 22-23/4/1957. London. (Decca.)

Apart from solos by Wally Fawkes and Keith Christie, this is a disappointing record. Fawkes, as usual, plays liquid, agile clarinet, while Christie dabbles adventurously in half a dozen idioms, mixing Ory with J. J. Johnson and even throwing in a dash of Teagarden (notably in *The Pilot Fish*). Spike Mackintosh gets a warm tone on trumpet, but seldom strays far from Louis Armstrong's ideas. There are lively moments in Sent For You and Smiling, but the slower tracks-particularly Pale Bluesseem curiously stodgy. Over-recording of trombone and trumpet appears also to have upset the balance of the group. Sleeve Note: Alun Morgan. Intelligent and witty.

★Ella Fitzgerald

Ella Fitzgerald

"You Won't Be Satisfied (James, Stock) (e)
That's The Way It Is (Whitney, Kramer) (b);
Stone Cold Dead In The Market (Houdini)
(d); I Gotta Have My Baby Back (Tillman)
(h); Sentimental Journey (Green, Brown,
Homer) (f); The Frim Fram Sauce (Evans,
Ricardel) (e); It's Only A Paper Moon (Arlen,
Harburg, Rose (e); Dream A Little Dream Of
Mean (Schwandt, Andree, Kahn) (f); Baby
It's Cold Outside (Loesser) (g); A-Tisket,
A-Tasket (Fitzgerald, Feldman) (a); Would
You Like To Take A Walk 2 (Warren, Dixon,
Rose) (k); Don'cha Go 'Way Mad (Mundy,
Stillman) (i) Stillman) (i) (Brunswick 12 in. LP LAT8223—37s. 6 d.)

(a)—Chick Webb Orchestra: Ella Fitzgerald (voc);
Webb (drs); Hilton Jefferson (allo); Theo McRee
((nr); Wayman Carver (allo, flute); Garvin Bushell
(sazss); Mario Bauza, Taft Jordan, Bobby Stark
(tpts); George Matthews, Nat Story, Sandy
Williams (insbz); Tommy Fullord (pno); Bobby
Johnson (gtr); Beveriy Peer (bass). 2/5/1938. U.S.A.
(Am Decca)

Johnson (gtr); Beveriy Peer (bass). 2[5/1938. U.S.A. (Am. Decca.)
(b)—Ella Fitsgerald (vec) with 'The Ink Spots. 28[2][1945. Do. (Do.)
(c)—Do. with the Delta Rhythm Boys (voc quartet); Renee De Knight (pno); Hy White (gtr); Haig Stephens (bass); George Wettling (drs). 27/3/1945.

Stephens (bass); Greek Jordan Timpani Five: Do. (Do.)
(d)—Do. with Louis Jordan Timpani Five: Jordan (alto, vec); Josh Jackson (bar); Aaron Izenhall (tft); William Davis (bao); Carl Hogan (gtr); Jessie Simpkins (bass); Eddie Byrd (drs); Harry Dial (maraccas); Vic Lourie (clauss), 8/10/1045. New York. (Do.)

Harry Dial (maraccas); Vic Lourie (clauss). 8/10/1945. New York. (Dc.)

(e)—Ella Fitzgerald, Louis Armstrong (1003) acc. by: George Koenig, Bill Stegmeyer (allos); Art Drelinger, Jack Greenberg (1012); Milton Schatz (bar); Billy Butterfield (191); Joe Bushkin (1010); Danny Perri (gir); Herman "Trigger" Alpert (bass); Cosy Cole (drs). 18/1/1946. Do. (Do.)

(f)—Ella Fitzgerald (1012) acc. Eddie Heywood Orchestra: Heywood (1010); James Powell (allo); Leonard Graham (191); Al King (1016); Hilly Taylor (bass); William Purnell (drs). 24/1/1947. Do. Do. (g)—Do. with Louis Jordan Timpani Five; Jordan (allo, 101); remainder of group unidentified. 28/4/1949. Do. (Do.)

(a)—Do. with The Mills Brothers. 7/11/1949. Los Angeles. (Do.)

(i)—Do. with Orchestra dir. by Sy Oliver (Isader, 1016); (proposed) (personnel unidentified). New York. 2/2/1950. (j)—Ella Fitzgerald, Armstrong (1002) acc. by Hank D'Amico (cli); Frank Ludwig (1117); Paul

Webster (tpt); Hank Jones (pno); Everett Barksdale (gtr); Ray Brown (bass); Johnny Blowers (drs). 25(8)1950. Do. (Do.) (h)—Do. with Dave Barbours Orchestra (personnel unidentified). Untraced. (Do.)

p=150, with Dave Burbours Orchesta (personner entified). Untraced. (Do.) revious releases († deleted): (a) Brunswick 02614; 03584†; (c) 03619† (d) 03746†; (e) 03644†; 03814; (g) 04274†; (h) 04431†; (f) 04614;

This LP escapes our unavoidable " no room for reissues" edict by one track-Don'cha Go Way Mad. Which in some ways is fortunate, because, apart from the fact that the sleeve note gives no personnels, it also gives no recording dates to let one know that none of the records is modern Ella. They date from 1950 way back to 1938. Not that that will matter to Fitzgerald collectors. In fact it will probably delight those who may learn the historic value of the disc from this column. But others may be less happy when they find their Ella hardly up to the standard they have come to expect from her many later recordings.

Sleve Note: Vic Bellerby. See aforementioned discographical inadequacies, otherwise a rather corny "open letter" to Ella Fitzgerald unworthy of Mr. Bellerby's imagination and abilities.

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★Ella Fitzgerald and Louis Armstrong

★Ella Fitzgerald and Louis Armstrong

"Ella And Louis Again"—Vol. 1 arish;
Makin' Whoopee (Walter Donaldson, Kahn);
They All Laughed (George and Ira Gershwin);
Comes Love (Brown, Stept, Tobias); Autumn
In New York (Vermon Duke); Let's Do it
(Let's Fall In Love) (Cole Porter); Stompia
At The Savoy (Edgar Sampson); I Won't
Dance (Jerome Kern et al); Gee Baby, Ain't
I Good To You? (Don Redman, Andy Razaf)
(H.M.V. 12 in. LP CLP1146—35s. 10d.)

(H.M.V. 12 in. LP CLP1146—35s. 10d.)

"Ella And Louis Again "—Vol. 2

""Ella And Louis Again "—Vol. 2

""Let's Call The Whole Thing Off (George and Ira Gershwin); These Foolish Things (Eric Maschwitz, Strachey); I've Got My Love To Keep Me Warm (Irving Berlin); Willow Weep For Me (Ronnell); I'm Putting All My Eggs In One Basket (Berlin); A Fine Romance (Jerome Kern, Dorothy Fields); Ill Wind (Harold Arlen, Ted Koehler); Love Is Here To Stay (G. and I. Gersbwin); I Get A Kick Out Of You (Porter); Learnin' The Blues (Silvers) Blues (Silvers) (H.M.V. 12 in. LP CLP1147—85s. 10d.)

Ella Fitzgerald (voc); Armstrong (tpt, voc) acc. by Oscar Peterson (pno); Herb Ellis (gtr); Ray Brown (bass); Louis Bellson (drs). Spring, 1957. U.S.A. (Am. Norman Granz.)

These new "Ella And Louis Again" albums are on the same lines as the first "Ella And Louis" set on H.M.V. CLP1098 issued just a year ago, but if anything even better. There is more variety in both the songs and the treatments, often at unexpected tempi, they get.

It is unfortunate that the first item on the first side of the first Volume should be Don't Be That Way, because Ella is not at her best, and not only as regards the intonation of her low notes. But the rest of the time she is superb. No matter whether she is tearing up things like Stompin' At The Savoy, mixing a youthful sweetness with more mature-voiced sophistication, as in ballads such as Foolish Things, or blithely swinging conventional songs such as Comes Love, her technique is impeccable, her imagination irresistible and her phrasing a constant joy.

Louis, too, is in good form. He does not help Willow Weep by never once, either vocally or on his trumpet, letting us hear in its original form the opening phrase which is one of the chief attractions of this lovely ballad. But for the rest of the time, both on his own and with

Ella, he is the same old Pops we have come :0 know and love so well.

Sleeve Note: Norman Granz. No recording date personnel muddled up in a short text which imparts no information and has little else to justify it.

*Bill Harris
*** Stompin' At The Savoy (Edgar Sampson);
Moonglow (Will Hudson); Cherokee (Ray
Noble); Out Of Nowhere (Johny Green);
Ethyl (Harris); Possessed (Harris); Perdido
(Juan Tizol); I Can't Get Started (Gershwin);
Dreaming (Harris); K. C. Shuffle (Harris);
Ivanhoe (Steve Pullian); Lover (Richard (Emarcy 12 in. LP EJL1267-35s. 10d.)

Harris (gtr). Circa mid-1956. (Am. EmArcy.)

Bill Harris is a thirty-two-year-old guitarist from Nashville, Tennessee, who since 1950 has been accompanist for the Clovers rhythm and blues vocal group. He has the unusual distinction on this, his first solo LP, of playing, unaccompanied, jazz transcriptions in the classical manner—that is to say, with his fingers (not a plectrum) on a genuine Spanish (unamplified) guitar.

The idea is interesting, the transcriptions are good, and Mr. Harris plays them with a commendable feeling for jazz. His fault is that he just isn't a good enough guitarist. His tone is poor, and the inadequacy of his musicianship is particularly noticeable in his tremolos. They would drive any good classical guitarist into tears. He is not even as good as finger-style guitarist Josh White, and he gets three stars more for his enterprise than the technical ability with which he puts the ideas into practice.

Sleeve Note: Anonymous. No recording date; but interes ing informative if one allows for the exaggerated claims for the artist.

★" Jazz West Coast "

Vol. 2
Bud Shank Quartet: Bag Of Blues (Bob Cooper) (f)
Chet Baker Quartet: Summertime (Gershwin) (d)
Chico Hamilton Quintet: Topsy (Eddie Durham, Ed. Battle) (i)
Bill Perkins Quintet: Easy Living (Robin, Rainger) (h)
Gerry Mulligan Quartet: Line For Lyons (Mulligan) (a)
Bill Perkins Octet: Song Of The Islands (Charles King) (g)
Hampton Hawes Trio: I Hear Music (Frank Loesser) (b)
Russ Freeman Quartet: Bojangles Of Harlem (Jerome Kern) (j)

Jack Sheldon Quintet: Contour (Kenny Drew) Cy Touff Quintet: It's Sand, Man (E. Lewis) (Vogue 12 in. LP LAE12061-38s. 3d.)

(a)—Mulligan (bar); Bob Brookmeyer (mb); Red Mitchell (bass); Frank Isola (db) B1954. Salle Pleyel, Paris. (Am. Pacific Jazz.) (b)—Hawes (pmo); Red Mitchell (bass); Iwis (drs). 2/5/1955. Capitol Studios, Hollywin (b) 1/6/1954.

(b)—Pawte (bra); Act Mittelle (bass); Mel (bass); Leroy Vinnegar (bass); Lewrence Marable (drs), 1811/1955. Forum Theatre, Los Angeles, (Do.) (d)—Baker (tpt); Gerard Gustin (bno); Jimmy Bond (bass); Bert Dale (real name Dahlander) (drs). 24/11/1955. Blue Star Studios, Paris. (French Blue Star.) (e)—Touff (tpt, arr.); Richle Kamuca (ir.); Peter Jolly (pno); Leroy Vinnegar (bass); Chuck Flores (drs). 5/12/1955. Forum Theatre, Los Angeles. (Ampacific Jazz.) (f)—Shank (allo); Claude Williamson (pno); Den Prell (bass); Chuck Flores (drs). 5/12/1955. Chuck Flores (drs). 5/12/1956. Chuck Flores (drs). 5/12/1956. Chuck Flores (drs). 5/12/1956. Chuck Flores (drs). 5/12/1956. Chuck Flores (drs). 25/1/1956. Chick Flores (drs). 25/1/1956. Chick Flores (drs): Blue Shank (allo); Jack Nimits (drs): Stu Williamson (pt): Car Fontana (lmb): Russ Freeman (pno); Red Mitchell (bass): Mel Lewis (drs): Bill Holman (arr). 9/2/1956. Music Bix Theatre, Hollywood. (Do.) (h)—Perkins (lmr); John Lewis (pno); Jim Hall (gr); Percy Heath (bass): Chico Hamilton (drs): 10/2/1956. Do. (Do.) (s)—Hamilton (drs): Buddy Collette (lmr); Fred Kats (cello); Jim Hall (gr); Carson Smith (bass): 13/2/1936. Do. (Do.) (f)—Freeman (pno, arr); Bud Shank (allo); Carson Smith (bass); Shelly Manne (drs). 10/2/1956. Do. (Do.) (p)—Previous releases: (a) Vogue V2337, EP EPV1100;

On. (Do.)

Do. (Do.)

Previous releases: (a) Vogue V2337, EP EPV1100:

(A) Felsted PDL85013; (f) Vogue LAE12041; (s)

LAE12045; (g) to be issued on LAE12078; (h) currently available also on LAE12008.

Vol. 2 of the Hollywood jazz compendiums compiled by the American Pacific Jazz Company

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and now being issued here by Vogue includes and now being issued nere by vogue includes items varying from the melodic elegance of Bill Perkins' Easy Living to the uncompromising forcefulness of Joe Maini and Jack Sheldon's Contour. Bag Of Bluss (not a blues in the strictest sense of the term) is a shortened edition of the version previously released on Vogue LP LAE12041 and EP EPV1192.

The all-round level of the musicianship is very high, with Shank, Perkins and Kamuca revealing themselves to be superior reed soloists. In the light of the recent dreary New York-made albums it seems that the West Coast has a more varied programme to offer than that of the A.M.

NIANTIC SCADOARD.

Sleevs Note: Will MacFarland. Complete discographical details include Christian names of most of the composers and even time of each track. But the notes on the items seem to be written in some sort of code. Such sentences as "Mitchell's bass has a fine Bre'r Bear quality" and "Maini...exhibits his gas-house-gangly alto..." are not the only passages likely to tax the deciphering rowers of even the most knowledgeable jazz language expert!

*Thad Jones Ensemble

"Mad Thad"

""

Jumning For Jane (Leonard Feather) (a);

Bird Song (Thad Jones) (b); Mad Thad
Quincy Jones) (a); Cat Meets Chick (Feather)
(c); Whisper Not (Benny Golson) (a); Quiet
Sin (Thad Jones) (c) Sip (Thad Jones) (c) (Nixa Jazz Today 12 in. LP NJL13—35s. 10d.)

(a)—Jones (tpt); Frank Foster (tnr); Jimmy Jones (pno); Doug Watkins (bass); Je Jones (drs). 24/12/1056. New York. (Am. Period.) (b)—Jones (tpt); Frank Wess (tnr, flute); Tommy Flanagan (pno); Eddie Jones (bass); Elvin Jones (drs). 6/1/1057. Do. (Do.) (c)—Personnel as for (b), plus Henry Coker (tmb). Same session.

Keeping up with the Joneses was one problem which faced half the musicians on these sessions. Yet, as it turned out, the solo honours were matched by two others, described by producer Leonard Feather as intruders—the two Franks yes, gimmick seems to pile up on gimmick!) Wess and Foster.

Both these Basie tenor men were in top form. Sounding richer-toned than usual, Foster takes Whisper Not, while Wess—a little more expansive in style—is heard on the Parker-like Bird Song and Cat Meets Chick. Quiet Sip features Wess in a flute solo.

Thad Jones, the youngest and most modern-sounding member of Count Basie's trumpet section, attacks Jumping For Jane robustly. In Bird Song, Cat Meets Chick and Whisper Not, however, his trumpet, delicately muted, probes almost inquisitively. The last-named track, a wistful tune written by Benny Golson and scored by Quincy Jones, contains perhaps the best music on the record. About the only real let-down comes in Mad Thad, spoilt by flurried tenor playing from Foster, too much drumming by Jo Jones, and Thad's frantic, rather slipshod, trumpet work.

Sleeve Note: Leonard Feather. Exceptionally informative.

*Barney Kessel

*Barney Kessel

"To Swing Or Not To Swing"

""" Begin The Blues (Kessel) (b); Louisiana (J. C. Johnson) (c); Happy Feeling (Kessel) (a); Embraceable You (Gershwin) (b); Wail Street (Kessel) (a); Indiana (J. F. Hanley, Ballard MacDonald) (c); Moten Swing (Buster and Benny Moten) (c); Midnight Sun (Lionel Hampton, Sonny Burke) (b); Contemporary Blues (Kessel) (a); Don't Blame Me (Jimmy McHugh) (b); 12th Street Rag (Euday L. Bowman) (c)

Contemporary 12 in. LP LAC12058—38s. 3d.)

Contemporary 12 in. LP LACL2008—389. 3d.)

(a)—Kessel (gtr); Bill Perkins (thr); Harry
Edison (tpt); Jimmy Rowles (pno); Al Hendrickson (thethm gtr); Red Mitchell (bass); Shelly Manne
(dr). 28/3(1955. Los Anceles. (Am. Contemporary.)

(b)—Kessel (gtr); Rowles (pno); Hendrickson
(thethm gtr); Mitchell (bass); Irv. Cottler (drs).

29/7(1955. Do. (Do.)

(c)—Personnel as for (b), plus Georgie Auld (thr);
Edison (tpt). Do. Do. (Do.)

Happy Feeling is a title which aptly sums up this album, for this is uncomplicated and joyful

jazz. Backed by a rhythm guitar, piano, bass and drums and joined occasionally by a two-man front-line, Kessel turns in a charming selection of tunes. His ballad playing, Embraceselection of tunes. His ballad playing, Embrace-able You in particular, is superb and his up-tempo work (Begin The Blues, for example) is none the less effective. The addition of Edison and Perkins gives the group a Basie-like sound (Basie, that is, prior to Joe Newman, Frank Foster, flutes and drum features). The recording quality is first class and enables one to assess the true value of Red Mitchell as a fully accomplished bass player. A.M.

Sleeve Note: Ralph J. Gleason. Well up to the very high standards laid down by Contemporary's Lester

★John Lewis—Bill Perkins
"Grand Encounter

*John Lewis—Bill Perkins
"Grand Encounter"

******Love Me Or Leave Me (Walter Donaldson); I
On't Get Started (Gershwin); Easy Living
(Robin, Rainzer) (a); Two Decrees East—
Three Decrees West (Iohn Lewis); Skylark
(Hoagy Carmichael); Almost Like Being In
Love (Loewe, Lerner)
(Vogue 12 in, LP LAE12065—38s. 3d.)

Perkins (tsr): Lewis (ono, arr): Jim Hall (rtr):
Percy Heath (bass): Chico Hamilton (drs). 10/2/1956.
Music Box Theatre, Hollywood. (Am. Pacific.
Note: (a) available also on Vogue LAE12061.

Few jazz records even approach perfection, that state of complete artistic unity. But one that comes very near it is this LP, recorded on a February afternoon two vears ago in a small theatre in Los Angeles. Three musicians from the West Coast got together with two from the East Coast, and the resulting performances rank with the most intimate jazz ever put on record. The conjunction also suggested a happy title for an up-tempo blues by John Lewis that occupies one of the tracks.

Simplicity, paradoxically enough, is the most difficult of all qualities to capture in an artform. Only the really original musician can afford to express himself with complete simplicity; if a mediocre performer attempts it he only exposes his shallowness. In the case of John Lewis, a genuinely creative musician, simplicity lends power to his playing. Lean, almost functionally severe, his solos never contain a note too many. He performs superbly on every track, his playing ranging from a contemplative, almost majestic solo version of I Can't Get Started to delicately swinging choruses

I Car't Get starva to deficately swinging enoruses in Almost Like Being In Love.

Bill Perkins' tone and phrasing are almost identical with those of Lester Young. The resemblance is strongest in his solo number, Easy Living, where he begins by quoting directly from Young before elaborating his own ideas within that musician's style. Skylark features the plaving of lim Hall, a guitarist who avoids glibness and creates solos which expand and develop. Percy Heath and Chico Hamilton provide support of a quality that might be expected from two such brilliant performers.

When all the tracks reach so high a level, it is hard to single out any for individual praise, but Love Me Or Leave Me, an almost flawless performance, deserves a special hand-clap.

Sleeve Note: Whitney Balliett. No dates. Otherwise excentionally good; written with imagination and genuine understanding.

#Rav McKinley and the New Glenn Miller Orchestra

"New Glenn Miller Orchestra In Hi-Fi"

"***Don't He Thet Way (Edaar Sanpson) (a): I'm
Thrilled (Lippman, Dee) (V) (b1): Whistle
Stoo (Iohnnv Guarnieri) (a): Hallelujah, I
Love Her So (Rav Charles) (V) (c1): Mine
(Gershwin) (c): Anvthine Goes (Cole Porter)
(V) (a1): I Almost Lost My Mind (Ivory Joe
Hunter) (V) (c1): Slumber Song (I. C.
McGrecor, Saul Penner) (b): My Praver
(Georse Boulanser), Iimmv Kennedv) (V) (b1): Accentuate The Positive (Harold Arlen,
Johnny Mercer) (V) (c1): Man On The Street
(Iane Griffis) (d): Lullaby Of Birdland
(Georre Shearine) (a)
(g)—McKinley (leader, drs): Larry Abel (alto)
Lennie Hambro (alto, ch); Ray Black, Cliff Hoff

(1887s); Ervin Moser (bar); Fernand Caron, Don Hafer, Jimmy Maxwell, Ed Zandy (1985); Jim Hemming, Tommy Parker, Hank Stampf, Howle Williams (1885s); Bernard Pelffer (1980); Ronnie Craig (gr); Jim Thorpe (bars); Lorry Peters (voc is a1), 20/5/1967. U.S.A. (Am. Victor.)
(b)—Same personnel, except Larry Callahan replaces McKinley on drs; Ronnie Craig (voc is b1). Same date.

date.

(c)—Personnel as for (b); McKinley (voc in c1).

21/5/1957. Do. (Do.)

(d)—Personnel as for (b), excep Lew Chev (tnr) replaces Hoff; William Bandy, Tak Takvorlan (tmbs) replace Hemmings, Williams; John Potoker (pno) replaces Pciffer; Bill Pape (bass) replaces Thorpe.

9/9/1957. Do. (Do.)

By the time this review appears Ray McKinley's tour of Britain should have roused McKinley's tour of Britain should have roused nostalgic pleasure in thousands of people who cherish memories of the original Glenn Miller orchestra. As far as I know, none of the musicians in McKinley's band—apart from the leader himself, of course—ever worked with Miller, while of the tunes on this LP, only Slumber Song and My Prayer were associated with the Miller band; yet all the arrangements, scored in the familiar Miller style, recapture the mood and pattern of those war-time performs. mood and pattern of those war-time perform-

Ances.

Nostalgia, of course, is just an added luxury for those of us whose musical memories stretch back beyond the last twelve years. Plenty of younger people are going to discover that here is an orchestra which always produces lively, colourful music, even if much of what it plays must be aleased as dance music eather than ivermust be classed as dance music rather than jazz. But when the band does swing out—as in, for instance, Don't Be That Way, Whistle Stop, Lullaby Of Broadway and Man On The Street—it moves lightly and easily, with incisive brass playing and plenty of good solos, notably from altoist Lennie Hambro.

Ray McKinley sings a rocking Ivory Joe Hunter blues, I Almost Lost My Mind, as well as typically casual versions of Accentuate The Positive and Hallelujah, I Love Her So. The remaining tracks are mostly more commercial in character, although the orchestra still performs with impeccable taste and musician-E.J.

Sleeve Note: Not to hand at time of writing. * .

. There are still the following opportunities of hearing Ray McKinley and the New Glenn Miller Orchestra: February 1st—Manchester, Free Trade Hall (6.00 and 8.30 p.m.); 2nd—Croydon, Davis Theatre (6.00, 8.30); 3rd—Edmonton, Regal Cinema (8.00); 4th—London, Elephant And Castle Trocadero (6.50, 9.00); 5th—London, Hammersmith Gaumont Cinema (6.50, 9.00); 6th—Bristol, Colston Hall (6.30, 8.45); 7th—Wolverhampton, Gaumont Cinema (6.30, 8.40); 8th—Sheffield, City Hall (6.30, 8.50).

★" Modern Jazz Gallery"

*** Modern Jazz Gallery "
Vol. 1

**** Med Fiery Orchestra (f); Jeanie's Jump (Flory); Oh, Jane Snavely (Bob Brookmeyer)

****Russell Garcia Orchestra (d); Music City (Garcia); Fish Tall (Garcia)

**** Warne Marsh Quintet (e); Ben Blew (Tucker); Time's Up (Ball)

**** Marty Patch Orchestra (b); Times Square (Paich); Coldwater Canyon (Paich)

**** John Towner Quartet (e); Carlbe (Towner); Spring Is Here (Richard Rodgers)

**** Billy Ussleton Sextet (a): There Will Never Be Another You (Harry Warren); Angel (Shorty Rogers)

(London 12 in. LP LTZ-R15083—37s. 6\frac{1}{2}d.)

(London 12 in. LP LTZ-R15083—37s. 6\data)

""\data Med Flory Orchestra (f): Wonderful You (Al Cohn); I Love You, That's All (Flory) (V)

""Russell Garcia Orchestra (d): Smoggy Day Garcia; Los Angeles River (Garcia)

"\data Warne Marsh Quintet (e): Earful (Ball);

Black Jack (Marsh)

""Marty Paich Orchestra (g): Four Blows Four (Paich); Lonely Time (Paich)

"John Towner Quartet (e): Anything Goes (Cole Porter); Aunt Orsavelia (Towner)

"Billy Ussleton Sextet (a): Bloos (Moer); In From Somewhere (Wes Hensel) (London 12 in. LP LTZ-R15084—37s. 6\data).

(a)—Ussleton (Sav): Abe Aaron (bass-ch): Bobby

(a)—Ussleton (tur); Abe Aaron (bass-clt); Bobby Burgees (tmb); Paul Moer (pno)†; Walter Clark (bass); Mel Lewis (drs). 17/10/1956. Hollywood. (Am. Jack Kapp.) (b), (g)—Paich (pno); Herb Geller (allo); Richie Kamuca, Bill Perkins (tnrs); Martin Berman (bar);

Conte Candoll, Don Fagerquist, Ed Leddy (tpts); Bob Burgess, Francis Fitzpatrick (tmbs); Joe Mondragon (bass); Mel Lewis (drs). (b) 23/10/1956; g) 23/12/1956. Do. (Do.) (c)—Marsh, Ted Brown (tsrs); Ronnie Bail (pm); Ben Tucker (bass); Jeff Morton (drs). 94/10/1956. Do. (Do.)

"(c)—Marsh, Ted Brown (hsrs); Ronnie Ball (pwo); Ben Tucker (bass); Jeff Morton (drs). 24/10/1956. Do. (Do.) (d)—Garcia (leader); Art Pepper, Bud Shank (alios); Ted Nash (hr); Chuck Gentry (bass-sax); Buddy Childers, Don Fagerquist, Maynard Ferguson, Ray Lina (fgs); Milt Bernhart, Tommy Pederson, Frank Rosolino, Lloyd Ulyate (tmbs); Gerald Wiggins (pwo); Howard Roberts (gr); Max Bennett (bass); Alvin Stoller (frs). 2/11/1950. Do. (Do.)

Do. (Do.)
(e)—Towner (pno); Howard Roberts (gtr); Curtis Counce (bass); Jerry Wilkins (drs). 2/11/1956. Do.

(Do).

(f)—Flory (allo, fist vec); Arno Marsh, Bill Masinghill, Bill Perkins (firs); Leo Anthony (bar); Joe Burnett, John Hohmann, Ed. Leddy, Ray Triscari (fifs); Bobby Burgess, Dave Wells (imbs); John Bannister (pno); Tom Kelly (bass); Mel Lewis (drs.) 3/12/1986. Do. (Do.).

† Not listed in sleeve note personnel.

Nowadays West Coast jazz is often thought of as something frigid and lacking in swing. Just how wrong such an idea can be is proved by the big-band tracks on these LPs, two records that virtually provide a survey of jazz on the West Coast today. The orchestras fronted by Marty Paich, Med Flory and Russell Garcia, made up of leading West Coast sidemen, perform a set of originals with a vehemence and swing that would be remarkable anywhere.
Marty Paich's Coldwater Convon, in particular. is an exceptionally dynamic performance; like Med Flory's Joanie's Jump and several of the other tracks, it shows what a strong influence Count Basie's orchestra exerts today on most jazz arrangers.

Too many groups appear on these records for me to do more than comment generally upon the music. I must, however, praise Art Pepper and Bud Shank, both of whom take sparkling alto solos with Flory's orchestra, also Bill Perkins, Herb Geller and Conte Candoli for their work with Marty Paich. Most of the tracks are up-tempo swingers, the solitary exception being Lonely Time, a delicate mood-piece by Marty Paich. Med Flory's vocal in I Love You, That's All is about the only real blot on these

big-band performances.

The small-group music is distinctly inferior. Best tracks of all are those featuring the light, elegant jazz of the Warne Marsh Quartet (a regular group), although the two-tenor frontline eventually makes for monotony. John Towner has a brilliant technique, but seldom does anything worth while with it; Anything Goes and Aunt Orsavella swing a little more than his other two tracks, but the highspots still come from Howard Roberts' guitar. Lastly, the Billy Ussleton Sextet, a competent but rather too polite group. It never sounds relaxed and none of the soloists says anything out of the E.J.

Sleeve Note: John S. Wilson. No dates. Wi'son's in ellicent, well-written appraisal of West Coast Jazz is used on the sleeves of both volumes.

used on the steeves of both volumes.

A black mark to London for omitting the details of solois's 'hat pp-ared on the or ginal American issu-s. But following on our sugg stion, they are now having the information printed on a se-erate sh-rt and anyon-purchasing: copy of Vol. 1 or Vol. 11, 'he sleeve of which does not contain it, can obtain a copy by . pp'ying, with s.n.c., to the Publicity Department, Decca Record Co. Ltd., 1-8 Brixton, London, S.W.1

*Lee Morgan

"Introducing Lee Morgan"

"Introducing Lee Morgan"

"** Hank's Shout (Mobley); Nostaigia (Fats Navarro); Bet (Watkins); Ballad Medley: Softly, As In A Morning Sunrise (Sigmund Romberg); P.S., I Love You (Gordon Jenkins); Easy Living (Lee Robin, Raiph Rainger); That's All (Haymes) Easy Living (Lee Robin, Ralph Rai That's All (Haymes) (Leadon 12 in. LP LTZ-C35101—37s. 6ad.)

Morgan (ipt) with Hank Mobley's Quintet: lobley (int); Hank Jones (pno); Doug Watkins (ass); Art Taylor (drs). Date untraced. U.S.A.

Lee Morgan, a 19-year-old trumpeter from Philadelphia, has been getting plenty of praise from American critics for his playing with the

Dizzy Gillespie orchestra. On this, his first LP to be issued in Britain, Morgan reveals himself as a lyrical although rather immature soloist, able to embark upon flights of genuine originality, but also capable of throwing in stale phrases. P.S., I Love You, his solo feature in the ballad medley, is rather too passive in conception; but on up-tempo tracks—notably
Hank's Shout—he displays something of Hank's Shout—he displays something Gillespie's style and vigour.

Hank Mobley's Quintet (but there seem to be only four of them!) contains three musicians who have worked with the Jazz Messengers, while Hank Jones, of course, is almost a fixture in the Savoy studios. Listening to Hank Mobley in the past, I have often thought his playing dull and stodgy. On this session, how-ever, he creates melodic lines that move lithely. The only inferior tracks are Bet, where both the theme and its treatment sound tired, and Softly, As In A Morning Sunrise, a bass solo by Doug Watkins. The rhythm section performs well, Art Taylor drumming less erratically than he has on some recent recordings. Sleeve Note: Nigel Hunter, No da'es otherwise adequate.

*Gerry Mulligan Quartet ry Mulligan Quarret weebida Pobida (Mullivan); Birth Of The Blues (De Sviva, Brown, Henderson); Baubles, Baneles And Beads (Wricht, Forrest); Rustic Hon (Prokmever); Open Country (Brookmever); Storyville Story (Mulligan); That Old Feelind (Fain, Brown); Bike Up The Strand (Mullivan)

The Strand (Mulliman) (Vogue 12 in. LP LAE12080—38s. 3d.)

Mulligan (bar, pmo); Pob Brookmever (valve-imb); Bill Crow (bass); Dave Bailey (drs), December, 1956. Storyville Club, Boston, U.S.A. (Am. Pacific Jazz.)

With the exception of bassist Bill Crow, this group is identical with that which Mulligan brought to Britain in the spring of last year. Both Mulligan and Brookmeyer take exceptionally fluent solos. But the really impressive quality about their music is the fluid interplay between baritone sax and trombone-the way in which ideas are passed from one instrument to the other, becoming transformed in the process. Added spontaneity comes from the fact that this two-way trafficing was recorded at a public performance; each side concludes, in fact, with the Quartet playing its signing-off

Like Brubeck, Mulligan seems to play better before an audience. Here his solos swing along almost impetuously, the lanky, gaunt phrasing creating a taut, inventive melodic line. On Storyville Story he plays piano, performing this 12-bar blues with earthy vigour. While I have often found Bob Brookmeyer's trombone playing rather cold and inexpressive, I must admit that his solos in Birth Of The Blues, Rustic Hob and Storyville Story drive along lustily as well as being formally most elegant creations.

E.I. Sleeve Note: Alun Morgan. W. formative and wittingly discursive. Well-written, highly

★" New Orleans Express" ** Irving Fazola's Dixielanders : Isle Of Capri ** Irving Fasola's Dixielanders: Isle Of Capril (Grosz: Kennedy) (b): Sweet Lorraine (Clifford Burwell, Mirchell Parish) (c) With You Anywhere You Are (Palmer) (b): When Your Lover Has Gone (Swan) (b): Clarinet Marmalande (Larry Shields, Harry Racas) (c); Mostly Paz (Fazola) (c): The Jazz Me Blues (Delanev) (c); Someday, Sweetheart (J. and B. Snikes) (b) ***George Hartman and his Orchestra (a): Hindustan (Wallace, Weeks); Alwaws (Berlin); (At The) Darktown Strutters' Ball (Shelton Brooks): Angry (Mecum, Cassard, Brunies) (EmArcy 12 in, LP EJL1264—35s, 10d.)

(EmArcy 12 in. LP EJL1204—355. 10d.)

(a)—Hartman (tryl); Leonard "Bujle" "Centoble

(cit); Vernon Brewn (trub); Frank Froeba (pno);

Jack Lesberg (bas); George Wettling (drs).

27/9/1944. New York. (Am. Kewnote.)

(b), (c)—Fasnola (cit); Steve Giarratano (trv); Tony

Dalmado (trt); Julian Lane (trub); Pete Laudeman

(pno); Punny Franks (bass); Charlie Duke (drs).

(b) 19/10/1945; (c) 24/10/1945. New Orleans. (Do.)

Having an unashamedly soft spot for jazz from its source in New Orleans, I looked forward to hearing these tracks, but I admit to

being very disillusioned. The Hartman band is the better from the ensemble viewpoint. It is quite well-knit, makes a healthy jazz sound and is fresh, not cloying, though Froeba is a weak soloist, and only Hartman and Centobie have anything to say, and that doesn't amount to much.

The Fazola group sounds like small-band Glenn Miller, laden with honey, and with only little glimpses of jazz seeping through here and there. Fazola sounds like an obvious Goodman copyist, and the other front-line men have even to say than the Hartmans. Choice of material is poor, too.

Sleeve Note: Not to hand.

Ottilie Patterson

*** I Love My Baby (McClennan) (a)
*** Kay-Cee Rider (Trad.) (b)
(Nixa N15109; 7N15109—6s. 7åd.)

(a)—Ottille Patterson (voc) acc. by Pat Halcox (thi); Eddle Smith (bjo); Dick Smith (bass); Ron Bowden (drs), 23/s/lk57. London, (Nixa.)
(b)—Same personnel, except Chris Barber (tmb) replaces Halcox. Same session.

Judging by some remarks I have heard and read recently about Ottilie Patterson and the Chris Barber Band, it is not considered "the thing" to be other than scathing about either. I'm sure I don't know why: if some of these skiffle groups were as easy on the ear and as painstaking in their efforts to create good jazz as these artists are, all would be much better.

I wouldn't say these are Miss Patterson's best records, she sounds a trifle wooden and not quite as relaxed as usual, but the accompanists are certainly well worth hearing.

*Rampart Street Paraders

*Rampart Street Paraders

"Rampart And Vine"

"Sampart And Vine"

"** Hindustan (Olive Wallace, Harold Weeks) (b);

Do You Know What It Means To Miss New
Orleans? (Louis Alter) (c); Washington And
Lee Swing (C. A. Robbins, Thoraton Allen) (b);
What's The Use? (Stier, Joe Lewis, Shaele) (b);
Sugar (Maceo Pinkard) (a); Paducah Parade
(Matty Matlock) (a); A Ghost Of A Chance
(Victor Young (c); When I Grow Too Old To
Dream (Sigmund Romberg) (c)
(Philips 12 in. LP BBL7104—37s. 64d.)

Matty Matlock (dl); Eddie Miller (trr); Joe Rushton (bass-sar); Clyde Elurley (trd); Abe Lincoln (trm); Stan Wrightsmr (trn); George Van Lpo (gtr.); Pall Stephens (bass); Nick Patool (drs). (a) 7/1/1954; (b) 10/7/1964; (c) 28/6/1954 U.S.A. (Am. Columbia).

Dixieland seems to have fallen into general disrepute over the past few years, spurned by both the New Orleans addicts and the Modern Jazz fans. It's a pity because Dixieland at its best can be an excitingly extrovert experience. This LP is one of the best Dixie discs to come from America for some time. The group has a nicely integrated ensemble sound, and the rhythm section generates a healthy drive except on one or two tracks where the drums are over-recorded.

With the exception of some rather cumbersome efforts from Rushton's bass sax, all the soloists are good, with Lincoln's wild trombone and Miller's nostalgic tenor outstanding. Trumpeter Hurley owes much to Wild Bill Davison, except on his feature Chost Of A Chance, where he switches allegiance to Bunny Berigan.

Sleeve Note: Edgar Jackson and Charles Fox. Oh, dear. No composers names. Otherwise up to their usual high standard.

★Johnny Richard Orchestra

"Wide Range"

"Wide Range"

"Wide Range"

""Nipigon (Richards) (a); So Beats My Heart
For You (Ballad, Henderson, Waring) (c);
Walkin' (Richards, Carpenter) (b); Nina
Never Knew (Drake, Alter) (b); The Ballad
Of Tappan Zee (Richards) (a); Cimarron
(Richards) (b); Stockholm Sweetnin' (Quincy
Jones) (c); Close Your Eyes (Bernice Petkere) (c); The Nearness Of You (Hoagy
Carmichael) (c); Young-At-Heart (Leigh,
Richards) (c) Richards) (c) (Capitol 12 in. LP T885—33s. 84d.)

Richards (leader); Gene Quill (alto); Frank ocolow (tnr); Billy Slapin (bar, piccolo); Shelly

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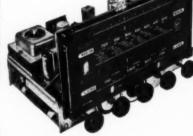
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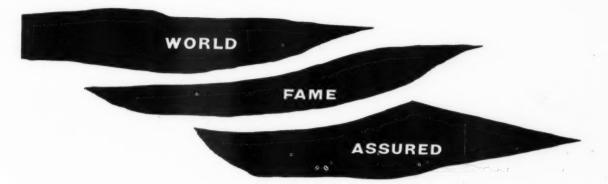
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Gold (bass-sas); Paul Cohen, Burt Collins, Jerry Kail, Doug Mettome (tpts); Jimmy Cleveland, Jim Dahl, Frank Rehak (tmbs); Al Antonucci (French torns); Jay McAllister (tsuba); Hank Jones (pno); Chet Amsterdam (bass); Maurice Marks (drs); Willie Rodriguez (tympans), (a 27/6/1057; (b) 8/7/1957; (c) 11/7/1957. New York. (Am. Capitol.)

Johnny Richards was responsible for some of the better arrangements used by the Stan Kenton Band, so it is hardly surprising to find a Kentonish flavour in this LP. Using an instrumentation which includes piccolo, bass-sax, french horn, tuba and tympani, Richards gets a full ensemble sound and a wide range of tone colours. At its best the group achieves a fine degree of swing and presents some excellent soloists. At its worst it plays rather turgid dance music. The musicianship cannot be faulted and the trombone section in particular achieves almost incredible unison of thought.

Best of the soloists are altoist Gene Quill, trumpeter Burt Collins and trombonists Jimmy Cleveland and Frank Rehak. Apart from his well-known Young At Heart, the session included four other Richards originals which show him to be a composer of considerable talent. B.D.

Sleeve Note: Dom Cerulli. Recording dates given as ust "July, 1957". Too much flap and not enough bout Richards at start. Improves on reaching separate otes on each of the performances.

*Shorty Rogers and his Giants

#Shorty Rogers and his Giants
"Shorty Rogers Plays Richard Rodgers."
""i I've Got Five Dollars (b); Ten Cents A Dance
(d); Mountain Greenery (a); A Ship Without A Sali (c); Mimi (d); it's Got To Be
Love (d); I Could Write A Book (b); The
Girl Friend (c); On A Desert Island With
Thee (a); Thou Swell (c)
(R.C.A. 12 in. LP RD27018—37s. 6\dd.)

(R.C.A. 12 in. LP RD27018—37s. 64d.)

(a)—Rogers (tpt); Pepper Adams, Herb Geller, Bill Holman, Jack Montrose, Bill Perkins (reeds); Waiter J. "Pete" Candoll, Secondo "Conte", Candoll, Harry Edison, Maynard Ferguson. Al Porcino (tpts); Milt Bernhart, Bob Burgess, John Halliburton, Frank Rosolino (imbs); Pete Jolly (pno); Red Mitchell (bass); Stan Levey (drs). 30/1/1957. U.S.A. (Am. Victor).

(b)—Same personnel, except George Roberts (imb) replace Halliburton. 1/2/1957. Do. (Do.)

(c)—Rogers (tpt); Adams, Geller, Holman (reeds); C. Candoll (tpt); Jolly (pno); Mitchell (bass); Levey (drs). 4/2/1957. Do. (Do.)

(d)—Personnel as for (c), except Jimmy Giuffre (reeds) replaces Adams. 3/4/1957. Do. (Do.)

All the familiar West Coast sidemen pop up again in this musical tribute from Shorty Rogers to composer Richard Rodgers. The four tracks by full orchestra are perhaps a little overscored, sounding rather ponderous at times, but Herb Geller and Pepper Adams both take inventive solos.

Much more incisive, swinging music comes from the small group. Pepper Adam's baritone sax is outstanding in *The Girl Friend*, Jimmy Giuffre plays husky clarinet in *Ten Cents A Dance*. Herb Geller, Pete Jolly and Bill Holman consist the page of acquit themselves well on most tracks. Red Mitchell's bass swings blithely throughout the disc. But I still find Shorty Rogers' trumpet playing too inhibited for my taste.

Slesse Note: Anonymous. No dates and only partial personnels given. Plenty of information about the tunes, but no details on the much more important matter of who plays which solos.

*Eric Silk's Southern Jazz Band
" Jazz Played By Jazz Bands—Vol. 27
""Shimme Sha Wabble (Spencer W
Viper Mad (Bechet, Williams)
(Esquire EP EP160—13s. 7åd.) Williams):

Silk (bjo); John Bromiey (cit); Dennis Field (cornel); Graham Beazeley (tmb); Ron Weatherburn (pmo); Colin Thomson (bass); Johnny Welling (drs). 13/6/1957. London. (Esquire.)

The ensemble here is much easier to listen to than the soli; it is relaxed, and has a pleasant mellow sound. The soli are rather weak. wandering around aimlessly at times, and six or seven minutes of this is much too much. This is abusing the advantages-if such they are-of extended-play. I've always held that if you can't say all you want to say about a number in three or four minutes, at the end of six or seven

you'll be the jazz equivalent of a club bore. That is, unless you are a jazz genius, but I'm sure none of these local lads considers himself, or is considered, a genius. O.K.

Sleeve Note: None. Date and personnel only given.

*Sister Rosetta Tharpe
**** Jericho (I rad); When They Ring The Golden
Bell: Two Little Fishes, Five Loaves Of
Bread (Bernie Hanighen); Beams Of Heaven;
Cain't No Grave Hold My Body Down: All
Alone: Up Above My Head I Hear Music
In The Air; I Shall Know Him; Fly Away;
How About You?; Precious Memories;
99 Won't Do. (All Tharpe except where
otherwise stated) otherwise stated) (Mercury 12 in. LP MPL6529—35s. 10d.)

Rosetta Tharpe (gospel singer); Ernie Hayes (organ); Harry Bagley, Wallace kicuardson (girs.); Lloyd Trotman (ba.); Pnoma Francis (drs.); unidentified vocal group. 13/8/1956. U.S.A. (Am. Merci ry.)

Although not quite up to the standard of her superb pre-war Brunswicks or the famous duets with Marie Knight of ten years ago, this first LP by Sister Rosetta Tharpe to be issued here is a most exciting record. She builds tremendous tension with her highly flexible voice and swings like a miniature Count Basie Band. The accompanying group of electric organ and rhythm section is sometimes out of character, as is the occasional appearance of a vocal quartet, but both are inoffensive.

Sleeve Note: Anonymous. No personnel or recording date. Otherwise a crisp but quite enlightening account of the origin of gospel singing.

***Trombones **

**** Lo-Fi (Frank Foster); Wanting You (Sigmund Romberg); Don't Blame Me (Jimmy McHugh)
Cracker Jack (Coker); You'll Do (Foster)
(London 12 in. LP LTZ-C15088—37s. 64d.)

Frank Wess (flute); Jimmy Cleveland, Henry Coker, Bill Hughes, Benny Powell (tmbs); Ronnell Bright (pmo); Freddie Greene (gtr); Eddie Jones (bass); Kenny Clarke (drs). Summer, 1956. New York. (Am. Savoy.)

Three of Count Basie's trombonists are joined by Jimmy Cleveland on a session that features the sound of the trombone, both in the section and as a solo instrument. Just how much their styles differ can be gauged by hearing Lo-Fi and Cracker Jack, where all four trombonists take solos, one after another. Benny Powell's manner is dry and rather devious, his tone soft and malleable; Henry Coker is more forceful,

a vigorous, commanding soloist. In Benny Hughes' playing there is more than a hint of Lawrence Brown's style, while Jimmy Cleveland adopts an agile, staccato approach.

Benny Hughes rhapsodises gently on Don't Blame Me, while Henry Coker and Benny Powell both take solos in You'll Do. In Wanting You, for a change, the emphasis is laid upon Frank Wess's flute, used as a solo instrument as well as being blended with the trombones. track also includes a 16-bar solo from Jimmy Cleveland. There are no particular highspots. The music, always swinging and unpretentious, keeps up a very high level all the way. Ronnell Bright (a young Cheagoan now leading a trio of his own in New York), Freddie Greene, Ed Iones and Kenny Clarke make up a superbly stimulating rhythm section.

Sleere Note: Alun Morgan. Excellent. He even identifies the soloists.

*Vipers Skiffle Group

"Coffee Bar Session"

Glory Land (Trad., orig. lyrics Whyton) (a);
John B. Sails (Do.) (a); Wanderin' (Do.)
(b); I Saw The Light (Hank Williams) (a);
Preclous Memories (Trad.) (a); Darlin'
(Lon ax) (a); I Know The Lord Laid His
Hands On Me (Trad., orig. lyrics Whyton) (a);
This Land Is Your Land (Guthrie) (a); If I
Had A Hammer (Trad.) (a); Easy Rider
(Lomax) (b) (Lomax) (b) (Parlophone LP PMD1050-27s. 10d.)

*Comin' Round The Mountain; On Top Of Old Smokey; Rock Island Line; Wabash Cannonball; Gimme Crack Corn; Skip To My Lou. (All unstated.) (All c) (Parlophone R4371, 45R4371—6s. 3\d/d.)

(a)—Wally Whyton (gtr, voc, leader); Johnny Martyn, Jean Van Der Bosch (gtrs, vocs); Tony Tolhurst (bass); Johnny Pilgrim (waskboard, 15/4/1967, 15 and 16/7/1967, 5/9/1867. London. (Parlo

10/91/2009; Ab and 20/1/2019 (b)—Same personnel, plus **Phil Seamen** (drs). 17/7/1967. Do. (Do.) (c)—Personnel as for (a), except **Joe Muddel** (bass) replaces Tolhurst, 2/1/0/1967. Do. (Do.)

A coffee bar strikes me as a somewhat inapt—or inept if you prefer—locale for hymn and spiritual singing, even when such performances are accompanied by the irritating monotony of three guitars, bass and washboard. Nor have I yet acquired a liking for American mountain music rendered in a pseudo-American accent with pseudo-Negroid accompaniment. O.K.

Sleeve Note: Not to hand.

OTHERS

**Tommy Alexander

**Tommy Alexander
They call this "Alexander The Great", but the
Tommy Alexander Orchestra proves to be just an
average dance band with slight jazz leanings. The
soloists are not helped by a plodding rhythm section.
Best tracks are those featuring the bass-trumpet and
trombone of Dave Wells—Mad About The Boy and
Lullaby Of Birdland. The other tunes are Tomboy,
We'll Be Together Again, I Hadw't Awyone 'Till Yone,
Midnight Sun, Old Devil Moon, The Song Is You, All
The Things You Are, It Could Happen To You and
Flamingo. (London HB-U1076.)

E.J.

Pearl Bailey

Pearl Bailey's brand of night club blues singing is much to my liking. Her relaxed personality always manages to get across on record and shel s usually backed by good Jazz musicians. Her latest LP, "Cultured Pearl", includes good solo work from guitarist George Barnes, tenorist Boomie Richmond and trumpeter Taft Jordan. The group is directed by veteran bandleader Don Redman. With a smattering of her usual asides, Pearl sings My Ideal, Big Words, Me And My Shadow, What Happened To The Hair, Strike While The Iron's Hot, He May Be Your Man But He Comes To See Me, I Cried For You, I Always Shake The Tree, Lei There Be Loce, Fernandes Of The Andes, He's Gone and She's Something Spanish. (Vogue Coral LVA9067.)

B.D.

Four of the tracks on this, "The Fabulous Jimmy Dorsey" LP, come from his last recording session a few days before his death last November. The tunes—So Rare, Sophisticated Swing, Mambo En Sax and It's The Dreamer In Me—are unfortunately a rather poor tribute to the memory of a fine musician, especially as the

arrangements and general sound are decidedly dated and Jimmy's also playing is restricted to the demands of the "pop"-minded public for whom he catered after forsaking jazz more than twenty-five years ago.

The remaining tracks—June Night, No One Ever Lost More, Constrasts, Just Swinging, Maria Elena and Amabola—recorded a few days after Jimmy's funeral, are just "commercial", without the nostalgic appeal of his presence. (H.M.V. CLP1132.)

E. J.

his presence. (H.M.V. CLPI13Z.)

***Anita O'Day

Not up to the standard of Miss O'Day's "Anita" on H.M.V. CLPI085, reviewed October, 1956. I find her rather mannered style of singing rather boring after a couple of tracks. She is at her best when closest to Billie Holliday as on I Used To Be Colour Blind and Man Plays Horn. The unusual arrangement of Sweet Georgia Brown presents her with just tom tom accompaniment for several choruses and later introduces tempo changes which don't help Anita. There are three different accompanying groups—a large orchestra with strings and woodwind, a small jazz group and a quintet of vibes and rhythm. Remaining numbers are Don't Be That Way, Let's Face The Music And Dance, Stars Fell On Alabama, Stomphin' At The Savoy, I Won't Dance and the album's title piece Pich Yourself Up. (H.M.V. DLPI168.)

**George Shearing

For this LP, "Black Satin", Shearing is billed with his Quintet and Orchestra. In fact that means he plays cocktail plano almost submerged by treacley strings. The addition of Latin American rhvthm on three tunes—If I Should Low You, Nothing Ever Changes My Love For You and Black Satin—doesn't help much. It is only on the last track—a medley comprising As Long As I Live and Let's Live Again that some jazz seeps through. Other tunes are The Folks Who Live On The Hill, Starlight Sowernirs, What Is There To Say, You Don't Know What Love Is, One Morning In May and Moon Song. (Capitol T858.)

BSO-

H.M.V. DELETIONS, 1958

By F. F. CLOUGH AND G. J. CUMING

The 1958 H.M.V. deletions are largely the result of the cessation of the long-standing agreement between H.M.V. and the American Victor label, which has caused the deletion this year of the bulk of the recordings in the H.M.V. catalogue which have originated in America with that company, or have been recorded in England or Europe on their behalf. There are a few exceptions to this policy of complete deletion, notably the very recent issues (a few of which are even now continuing to appear) and some which were presumably the result of special arrangements. There is also a handful of ordinary H.M.V. deletions, but in the main there seems to have been an amnesty this year for Hayes' own productions. The records marked for deletion will cease to be available from the makers after September 30th, 1958.

The very wholesale character of the deletions and the obvious reason behind them make it difficult to advise collectors as to their most rewarding policy. One would expect a reasonable proportion of these recordings to reappear eventually on the new R.C.A. label to which the rights have been transferred, but to judge from the slowness with which, in almost identical circumstances, American Columbia recordings are reappearing on the Philips label, it may well be a long time before even the most worthy recordings reappear. One may hazard a strong opinion that the majority of the 78 r.p.m. issues will never do so, even at a different speed or in re-recorded form. Similarly, many recordings of stage and screen artists and " hits" of recent years are unlikely to see a reissue, and collectors in those fields would do well to secure any souvenirs they may require. An interesting historic survival now to depart is C 1205, the very first 12-inch electric recording ever to appear in this country and which was hailed as revolutionary when it appeared in June, 1925; it has done well to remain in the catalogue for 33 years.

Of the major works, a high proportion consists of Toscanini recordings, probably the most likely candidates for reissue and in any case largely under strong competition from other conductors, who are often better recorded, too; but those of the maestro's fans who have not already completed their collections should ponder well the possibilities, and all should note the " unique " items marked in the list. Many of the operatic sets, even the best of them, are not without more or less successful rivals, apart from the Munch Romeo and Juliet and Damnation of Faust sets, which will be a severe loss, and the selection from Samson and Delilah, for which there is no equivalent. An unusual item is Menotti's Amahl and the Night Visitors, for which the future outlook is perhaps less secure than for the standard titles. The Beecham Messiah (originally issued by Victor on 78 r.p.m.) is an unorthodox competitor of several other complete versions representing differing views on the realisation of the work; more rewarding purchases in the choral field would be the Verdi Te Deum (with Boïto, under Toscanini) and the Schubert Mass in G major, well recorded under Robert Shaw.

There is a number of recordings of interest for the personalities of the performers, for example the Golden Treasury series (and, above all, the Fifty Years of Great Operatic Singing), the Rachmaninov, Landowska, Horowitz Kreisler discs, and the Flagstads, despite certain recording shortcomings; not all of these are sure of a new run under the new label, we would think. In Chamber Music, perhaps the most important loss will be the complete set of Beethoven Violin Sonatas by Heifetz; a couple of unlikely items are the Leclair and Locatelli Sonatas by Oistrakh. Of piano records, the biggest loss will be the series of Chopin interpretations by Rubinstein, generally interpretations by Rubinstein, generally regarded as one of the major monuments of his art. The Scriabin and Clementi items by Horowitz are further off the beaten track and may find reinstatement harder to gain.

We have, as usual, placed the sign † against the numbers of records which contain the only extant version of the music in question in this country; but in view of the complications imported by the "recital" records and the Golden Treasury series (some titles from which have not been entered individually in the classified list) and many alternative couplings, we have probably not marked all the smaller titles and the various "fill-ups", except where the layout permits unambiguous markings. Most of these are in any case covered by an entry in the Miscellaneous section; have attempted to mention each record which will be of interest to the serious collector at least once, either there or in the classified section; but space does not permit of mention of the many jazz and popular records to be deleted, apart from those of just a few "big" names which we have noted.

ABBREVIATIONS

Only available recording (of the major work included).
Same recording remains available at a different speed
PO Boston Promenade Orchestra.
50 Boston Symphony Orchestra.
60 Royal Opera House, Covent Garden, Orchestra.
60 Chicago Symphony Orchestra.
61 National Broadcasting Co. Symphony
61 Orchestra.
62 Orchestra. National Broadcasting Co. Symphony Orchestra. New York Philharmonic Symphony Orchestra. Philadelphia Orchestra. Philharmonia Orchestra. Royal Philharmonic Orchestra. San Francisco Symphony Orchestra. Saint Louis Symphony Orchestra NYPSO PO PhO RPO SFO SLO

ADAM CSLP508-Noël-Minuit, Chrétiens Sym.—Stokowski CGO—Irving ALP1133—Giselle, Ballet Suite DLP1004—Giselle, Ballet Suites

ALBENIZ †DA1987 & ALP1158—Malagueña, Op. 165, No. 3 f. Iturbi, pf. ARENSKY ALP1206—Vln. Concerto, Op. 51—Valse

BACH, J. S. 7ER5004—Cantatas 4 & 147, Transcriptions. Stokowski. 7ER5004—Ch.-Prel. "Wir glauben all", transcription idem

†ALP1246—" Vivaldi " Concerto, D ma. W. Landowska, hpsi., †ALP1246—Fantasia, C mi.; Prel. Fugue & Allegro, E flat idem BLP1070—Violin Concertos, A rri. & E ma. J. Heifetz 7R170 & 7ER5004—Fugue, G minor, transcription.

7R170 & 7ER3004 Fugue, Stokowski
BLP1074—Passacaglia & Fugue, C mi; Toccata & Fugue, D mi., and Song transcriptions Stokowski DB2572—Toccata & Fugue, D minor, transcription ilem ALP1387—Suite 2—Sarabande; other transcriptions

ALP1188/90—St. John Passion Soloists and idem ALP1449/51—Unacc. Violin Sonatas, six Aleifett ALP1206—English Suite 6—Gavottes (arr.) Heifett ALP1382/3—Orch. Suites, four Victor Orch—Reiner BPO-Fieller Victor Orch.-Reiner C3239—Suite 3—Air 7ER5052—Suite 3—Air

BEETHOVEN
ALP1158 & 7EB6010—Für Elise
ALP1280—Pf. Concerto 5, "Emperor" ALP1235—Egmont Overture NBC Sym.—Toscanini

ALP1304 — Fidelio, complete Bampton, Peerce; Toscanini
†ALP1206—" Folk Dance", arr. J. Heifelts, uln.
ALP1182/3—Mass, D major
Soloists, Cho., NBC—Toscanini

BLP1022 & 7ER5035—Romances 1 & 2

Heijeta, Steinberg
BLP1014—Pf. Sonata 14 "Moonlight" V. Horowit:
B10810 & 7EP7018—Adagio from same, arr. BPU
ALP1422;6—Violin Sonatas, complete Heijeta, Bay, etc.
(ALP1093, the "Kreutzer" only, remains available ALP1040—Symphony 1, Op. 21

ALP1046—Symphony 2, Op. 36

ALP1048—Symphony 3, "Eroica" NBC—Toscanin:
ALP1048—Symphony 5, Op. 67

ALP1145—Symphony 5, Op. 67

ALP1145—Symphony 5, Op. 67

ALP1145—Symphony 6, "Pastoral" NBC—Toscanin:
ALP1145—Symphony 7, Op. 92

ALP119—Symphony 7, Op. 92

ALP119—Symphony 7, Op. 92

ALP119—Symphony 8, Op. 93

ALP1108—Symphony 8, Op. 93

ALP1108—Symphony 8, Op. 93

ALP1198—Symphony 8, Op. 93

ALP1198—Symphony 8, Op. 93

ALP1198—Symphony 8, Op. 93

ALP1199—Symphony 8, Op. 97 "Archduke"

Rubinstein, Heijfett, Feuermann

ALP1106—Septet, E flat ma. NBC—Toscanini

BELLINI
CSLP504—NORMA: Casta diva
CSLP500—NORMA: Casta diva
DB1280—NORMA: Casta diva
R. Sembrich
R. Ponselle
R. Ponselle
R. Ponselle
R. Casta diva
R. Ponselle
R. Ponselle
R. Carci, Schipa
Galli-Curci, Schipa

BERLIOZ
ALP1245—Beatrice & Benedict Ov.
ALP1235—Carnaval romain Ov.
NBC—Toscanini
tALP1225/7—DAMNATION OF FAUST
Danco, etc.; BSO—Munch
CSLP500 & 504—DAMNATION Vocal excerpts
Bampion, etc.
V. d. be Angeles

ALP1368-Nuits d'été V. de los Angeles BSO-Munch †ALP1179/80—Romeo & Juliet †ALP1179/80—Premiers transports ALP1137—Sym. fantastique, Op. 14 ALP1384—Sym. fantastique, Op. 14 G. Swarthout SFO-Monteux

BISHOP
D 1011—Home, sweet home
BLP1023—Home, sweet home
DB1278—Lo, here the gentle lark A. Galli-Curci P. Munsel Galli-Curci

BIZET

DB2644—Agnus Dei

ALP1181—Arlesienne Suites

ALP1387—Idem, Suite 1, Adagietto
7ER5020—Idem, Suite 2, Farandole

ALP1115/7—CARMEN, complete.

Stevens, Peerce, Reiner

ALP1416—Excerpts from the same recording.
7ERS020—Entractes
DB21498 & ALP1202—Flower Song
BLP1055—Flower Song
J. Björling
J. Björling BLP1055—Picores one BLP1050—Picores one BLP1055—Picores one BLP1053—Picores one BLP105

BOITO ALP1363—Mefistofele—Prologue Moscona, Toscanini

BORODIN DB3232/3—PRINCE IGOR: Dances CSLP502—Yeroslavna's aria PO-Stokowski N. Koshetz

BRAHMS
ALP1138—Alto Rhapsody
ALP1139—Pt. Concerto 1, Op. 15
ALP1123—Pt. Concerto 2, Op. 83
ALP1334—Vln. Concerto, Op. 77
B10631—Hung. Dances 5 & 6
ALP1235—Hung. Dances 1, 17, 20, 21
ALP1236—Pung. Dances 1, 17, 20, 21
ALP1236—Pung. Dances 1, 17, 20, 21
ALP1236—Pung. Dances 1, 17, 20, 21
ALP1309—Lieder, three, in recital
ALP1187—Die Mainacht, in recital
ALP1187—Die Mainacht, in recital
ALP1191—Lieder, two, in recital
ALP1012—Symphony No. 1
ALP1013—Symphony No. 2
ALP1166—Symphony No. 3
ALP1029—Symphony No. 4 I. Anderson, Reiner Rubinstein, Reiner Rubinstein, Munch Heifett, Reiner BPO—Fieller I. NBC—Toscanini A. Rubinstein R. Shaw Chorale K. Flagstad J. Björling K. Flagstad NBC—Toscanini NBC—Toscanini NBC—Toscanini NBC—Toscanini M. Anderson, Reiner ALP1166—Symphony No. 4
ALP1029—Symphony No. 4
BLP1056—Trio No. 1, Op. 8
Rubinstein, Heifett, Feuermann
Variations
NBC—Toscanini

BRUCH †ALP1288—Scottish Fantasy AI.P1124—Vln. Concerto 1 ALP1362—Vln. Concerto 2 Heifetz, Steinberg Heifetz, Sargent Heifetz, I. Solomon

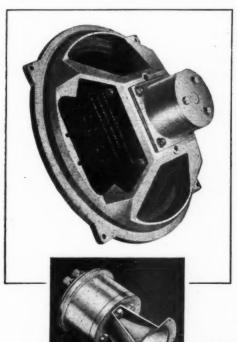
CHABRIER BPO-Fieller 7EG8009—España

CHAMBONNIERES †ALP1246—Sarabande, D minor W. Landowska

CHARPENTIER
CSLP504—Louise: Depuis le jour D. Maynor

CHAUSSON BLP1072—Poème, Op. 25
ALP1269—Poème de l'amour
G. Swarthout, Monteux

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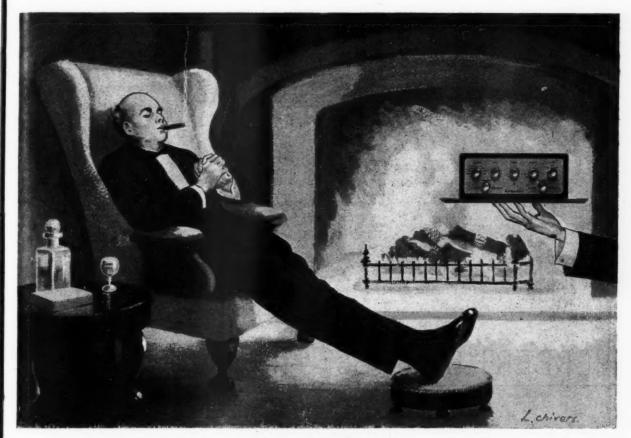
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CHERUBINI
ALP1412—Requiem, C mi. Cho. & NBC—Toscanini †ALP1106—Symphony, D major NBC—Toscanini
CHOPIN ALP1087—Sonata 2, Ballade 1, etc. ALP1111—Ballades 3, 4; Scherzo 1, etc. BLP1079—Andante spianato & Polonaise, (& 7ER5071) Nocturne 15; Scherzo 1 Horowitz Horowitz Horowitz Horowitz
BLP1027—Andante spianato & Polonaise, Op. 22;
DA1948 — Etuae Op. 10, No. 12 DA1948 — Impromptu, Op. 66; Valse 6 ALP1398/400 — Mazurkas, Complete DA1849 — Mazurkas; 5; Valse 7 ALP1069 — Mazurkas, seven TER\$006 — Mazurkas, 90: 21: 32: 40: 41 Horowitz Horowitz
7ER5030—Nocturnes 5, 15; Polonaise 4 ALP1430—Nocturne 19; Scherzo 1 ALP1028—Polonaises 1-6 ALP1070 Rubinstein
7ER5048, 5005—Polonaises 1, 2, 3, 6 ALP1192—Preludes, Op. 28, complete ALP1136—Scherzi, four ALP1401—Sonatas 2 & 3 A. Brailowsky
AS1333—Valses 1-14 Rubinstein 7ER5072—Valses 1, 6, 9, 11 Rubinstein
ALP1401—Sonatas 2 & 3 A. Brailowsky, AS1333—Valses 1-14 Rubinstein RER5072—Valses 1, 6, 9, 11 Rubinstein ALP1431—Valse No. 3 (in Carnegie Hall) Horowitz ALP1015—Pf. Concerto 1 Brailowsky, Steinberg ALP1250—Pf. Concerto 1 Rubinstein, Wallenstein ALP1321—Pf. Concerto 2 Brailowsky, Munch DB21255, ALP1133—Sylphides, selec. Sym.—Stokowski
CILEA ALP1365—Arlesiana: E la solita storia M. Lanza
CLEMENTI +ALP1340—Sonatas, three V. Horowitz
CONUS (BLP1072—Vln. Concerto, E minor Heifetz, I. Solomon
COUPERIN ALP1246—L'Arléquine; Barricades mystérieuses Landowska
DEBUSSY ALP1158—Arabesques 1 & 2; Réverie; Clair de lune J. Hurbi
ALP1431—Children's Corner—Serenade for the doll
7ER5040—Images No. 2; Preludes 8, 12 A. Rubinstein 7EB6009—La Plus que lente A. Rubinstein ALP1368—La Demoiselle élue.
De los Angeles, BSO-Munch ALP1070-La Mer Swarthout & piano ALP1070-La Mer NBC-Toscanini TERS011-Nocturne 2-Fètes SymSlokowski DA1634-Clair de lune (arr.) PO-Slokowski TERS011-Clair de lune (arr.) SymSlokowski TEB6001, ALP1206-Violin transcriptions Heifetz
DELIBES CSLP\$03—LAKME: Bell Song ALP1133—SYLVIA: Valse lente & Pizzicato SymStokowsk
DONIZETTI DA885—DON PASQUALE: Sogno soave T. Schips RI37—Quel guardo Vado, corro Sembrich, Scotti DA1161—Tornami a dir Galli-Cuerci, Schips CSLP510—DON SEBASTIANO, Aria Caruso ALP1202—ELISIR D'AMORE: Una furtiva lagrima
DB3903—idem Caruso CSLP510—idem, & Venti scudi! Caruso, De Luca CSLP500—FAVORITA: Spirto gentil CSLP518 & DB1229—Lucia: Finale, Act 3
BLP1023—Mad scene. P. Munsel, J. Cameron CSLP510—Sextet Caruso, Galli-Curci, etc. CSLP504—Tombe degl'ayi miei, etc. J. Pserce
DRIGO DB1002—Serenade Gigli DB21407, 7R131—Serenade Lanza
DUKAS ALP1432—Apprenti sorcier NBC—Toscanini D1689—Idem. NYPSO—Toscanini PO—Slokowski
DUPARC ALP1269—Chanson triste Swarthout
DVORAK DB1091, CSL.P596—Humoreske 7P151—Slavonic Dance No. 2 ALP1222—Sym. No. 5, "New World" NRG.—Toccoming NRG.—Toccoming
RLGAR ALF1204—Enigma Variations C3236—Pomp & Circ. March No. 1 NBC—Toscanini BPO—Fiedler
FALLA ALF1188 & DA1853, 7EB6010—Amor. Brujo: D nce of Terror & Ritual Fire Dance J. Iturbi, pf. C29:55, DLP1091—Ritual Fire Dance BPO—Fieller ALF1206—Pantomine J. Heijetz, vin.

ALP1065—Nights in the gardens of Spain Rubinstein, SLO—Golschmann 7P151—VIDA BREVE—Danza 1 I. Haendel, vln.	LALO ALP1245—Roi d'Ys Overture BLP1029—Sym. espagnole BSO—Munck Heifets, Steinbeck
FAURE BLP1040Pf. Quartet, Op. 15	LECLAIR †ALP1411—Sonata, D. Op. 9, No. 3
Rubinstein, Paganini Trio	Oistrakh, Yampolsky
FLOTOW: MARTA CSLP511—Goodnight Quartet Caruso, Alda, etc.	LEONCAVALLO 7R153—PAGLIACCI—Vesti la giubba DB1111, DB1802, CSLP511—Idem DA1983, Al.P1071—Idem M. Lanza
Caruso, Alda, etc.	DA1983, ALP1071—Idem M. Lanza DB21602, 7R173, 7ER5025, BLP1055—Id. Björling (7ER5055 remains available)
FRANCK, C.	CSLP500, DB111—No. Pagliaccio! Caruso
DB3318—Idem arr orch PO—Stokowski	†CSLP512—Two Serenades Caruso, Elman DB21302, 7ER5051, ALP1071—Mattinata Lansa
FRANCK, G. CSLP508.—Panis angelicus DB3318.—Idem., arr. orch. ALP1218.—Fsyché et Eros ALP1019—Symphony, D minor SFO—Monteux	LIADOV
FRESCOBALDI	7EG8066 —Musical Box BPO—Fiedler
ALP1387—Gagliarda No. 2, arr. Sym.—Stokowski	LISZT BLP1048—Piano recital ALP1110—Piano recital ALP1087—Au bord d'une source Horowits
GERSHWIN ALP1107—American in Paris NBC—Toscanini	ALP1087—Au bord d'une source Horowitz
ALP1107—American in Paris 7EB6015—Porgy & Bess excerpts NBC—Toscanini Slevens, Merrill	ALP1431—Hungarian Rhapsody 2 Horowitz
GIORDANO	DB3030—Idem PU—Stokowski
ALP1201—A. CHENIER: Un di all'azzuro spazio Lanza CSLP502—Idem Gigli	ALP1087—Hungarian Rhapsody 6 Horowitz
CSLP502—Idem Gigli CSLP503—La mamma morta R. Raisa CSLP511—FEDORA: Amor ti vieta Caraso ALP1365—Idem M. Lanza	7R174—Hungarian Rhapsody 11 Cortot
CSLP511—Fedora: Amor ti vieta Caruso	7R174—Hungarian Knapsogy II ALPI158—Liebestraum 3 C3880—Idem, arr. orch. DB21567—Idem, & Valse oubliée 1 7EB609—Valse oubliée 1 7ER5058—Valse impromp., A fl.; H. Rhaps. 10
ALF 1365—Idem M. Lanta	DB21567—Idem, & Valse oubliée 1 Rubinstein
GLIER	7ER5058—Valse impromp. A fl.: H. Rhaps. 10
7ER5060 —Red Poppy—Sailors' Dance Sym.—Stokowsk	
GLUCK	ALP1413—Pf. Concerto 1 Rubinstein, Wallenstein ALP1187—Es muss ein wunderbares sein. Björling
ALP1357—ORFEO—Act 2. Merriman, Shaw, Toscanin 7ER5052—Dance of blessed spirits Sym.—Reiner	
7ER5052—Dance of blessed spirits Sym.—Reiner CSLP504—Alceste—Divinités du Styx H. Traubel	†ALP1411—Sonata, F minor Oistrakk, Yampolsky
GOUNOD DR577 Ave Maria	LULLY
DB577-Ave Maria ALP1071, DA1982-Idem J. McCormack, Kreisler M. Lanza	†CSLP512—Amadis: Bois épais Caruso ALP1387—TRIOMPHE DE L'AMOUR—Nocturne
BLP1023—Idem P. Munsel, Cho. & org. †7EP7019—Funeral March of a Marionette BPO	Stokowski
BLP1055—FAUST: Silut! demeure J. Bjorling	MAHLER ALP1138—Kindertotenlieder M. Anderson, SFO
C3268, 7EP7027—Ballet Music TEP7008—Waltzes Peters, Pinza, Peerce BPO—Fiedler BPO—Fiedler	MASCAGNI: CAVALLERIA RUSTICANA 7ERS047—Easter Hymn, Voi lo sapete, etc. Milanov 7ER5025—Siciliana J. Björling
	7ER5025—Siciliana J. Björling ALP1247—Voi lo sapete Milanov, Roggero
GRAINGER †7ER5046—Four pieces Sym.—Stokowski	B8412—Intermezzo BPO—Fieller B2377—Idem New Light Sym. Orch.
GRANADOS	DA458-Idem, vocal arr. McCormack, Kreisler
7R111—Danzas españolas 5,10 ALP1320—Goyescas, piano J. Iturbi A. Iturbi	DB1499—Brindisi B. Gigli BLP1055—Addio alla madre Bigiling
ALP1320—Goyescas, piano A. Iturbi	7ER5047—Easter Hymn, Voi lo sapete, etc. Milanov TER5025—Siciliana ALP1247—Voi lo sapete B8412—Intermezzo B2377—Idem Milanov, Roggero B8412—Intermezzo B277—Idem Milanov, Roggero BPD—Fielder New Light Sym. Orch. McCormack, Kreisler B191055—Addio alla madre B21523, 7R146, 7EB6005—Idem McCormack, Kreisler Björling Light Sym. Orch. McCormack, Kreisler B201523, 7R146, 7EB6005—Idem Accordance B201523
GRETRY †CSLP504—Le Tableau parlant, aria M. Teyte	MASSENET
GRIEG	CSLP511-LE CID: O Souverain Caruso
DLP1033, 'TEP7022—Peer Gynt, Suite 1 BPO DLP1033—Peer Gynt, Suite 2, etc. BPO—Fieller DB1278—Solveig's Song A. Galli-Cwri	†CSLP502—Don Quichotte: O mon mastre Chaliapin, Kline
DLP1033—Peer Gynt, Suite 2, etc. DB1278—Solveig's Song A. Galli-Curci	†CSLP500-HERODIADE: Vision fugitive Renaud
DB6136-Last Spring BSO-Koussevitzky	CSLP500/1, 511—Manon: Various excerpts Farrar, Caruso, etc.
ALP1065—Pf. Concerto, A mi. Rubinstein, Dorati ALP1414—Pf. Concerto, A mi. Rubinstein, Wallenstein	
DB6136—Last Spring ALP1065—Pf. Concerto, A mi. ALP1414—Pf. Concerto, A mi. ALP1187—A Swan; A Dream ALP1187 — A Swan; A Dream	C2838, 7P119, 7EP7018—Idem BPO—Fielder
GROFE ALP1232, 7ER5012—Grand Canyon NBC—Toscanini	MEHUL †CSLP501—Joseph: Champs paternels McCormack
HAHN	MENDELSSOHN
ALP1269—Si mes vers avaient des ailes Swarthout	BLP1023—On wings of song P. Munsel DR1246, ALP1206—Idem (arr.) I. Heifetz
HALEVY	C3004/5—Midsummer Night's Dream: Overture & BPO—Fiedler
CSLP511-La JUIVE-Rachel! quand du Seigneur Caruso	TEP7012—Elijah: He, watching over Israel Shaw Cho. ALP1009—Plano Trio No. 1, Op. 49
HALVORSEN	Kuoinsiem, Heitem, Philipotsky
C2861—Entry of the boyars BPO—Fiedler	ALP1206. 7ER6001.—Song without words No. 1 (arr.)
HANDEL ALP1077/80—Messiah, Complete Beecham	7EB6009—Idem No. 34 (Bees' Wedding) Rubinstein DA996—Idem S. Rachmaninoff
7EP7012—Hallelujah Chorus Shaw Cho. & org.	7EB6009—Idem No. 34 (Been' Wedding) Rubinstein DA996—Idem S. Rachmaninoff
DB2073, CSLP512—Serse, Largo Caruso DA860, ALP1246—" Harmonious B'smith " Landowska	ALP1267—Sym. No. 4, "Italian" NBC—Toscanini
	ALP1267—Sym. No. 5, "Reformation" Idem
ALP1061—Symphony 104, D ma. BSO—Koussevitzky	MENOTTI †ALP1196—Amahl and the Night Visitors, complete
HEROLD	MEYERBEER: L'AFRICAINE
ALP1235—Zampa, Overture NBC—Toscanini	DR1382_O Paradisol R Gigli
7EP7002—Idem BPO—Fiedler	DB2991, CSLP511—Idem Caruso 7ER5025, BLP1055—Idem Bisching
HINDEMITH	DB2991, CSLP511—Idem Caruso 7ER5025, BLP1055—Idem Björling DB21523, 7R146, ALP1202, ALP1365—Idem Lanza
BLP1010—Sym., Mathis der Maler NBC—Cantelli	†CSLP502—Che dicon mai? Deh, ch'io ritorni Caruso
HUMPERDINCK 7ER5016—Hansel & Gretel, Ov. Sym.—Stokowski	MILHAUD ALP1206—Saudades No. 7, Corcovado Heifetz
IPPOLITOV-IVANOV	MOUSSORGSKY DB5900, 7ER5060—Night on Bare Mountain Stokowski
C2849—Procession of the sardar BPO—Fiedler	ALP1218—Pictures at an Exhibition Toscanini
KHACHATURIAN C3727/8 Massauerade Suite RPO Fiedler	DB1945—Song of the flea L. Tibbett
C3727/8—Masquerade, Suite BPO—Fiedler	MOZART CONTRACT CHORAL

KORNGOLD ALP1288—Vln. Concerto, Op. 35 Heifetz, Wallenstein

KREISLER (played by the composer)
CSLP506—Various compositions, with orch. acc.
DB985, 1091, 1207—Idem, with piano acc.

 MOZART

 OPERAS & CHORAL

 CSLP503 — DON GIOVANNI: Or sai chi l'onore
 F. Leider

 CSLP503, DA1134 — Finch'han del vino
 Pinasa

 CSLP500 — Batti, batti . . .
 A. Patti

 CSLP503, DA1134 — Deh, vieni . . .
 Pinasa

 CSLP504 — Figaro : Non so più
 R. Stevens

Febr

VERDI

ALP13 ALP14 ALP12 DB119 DB105 DB213 CSLP5 7ER562 CSLP5

CSLP5 ALP14

ALP109 CSLP51 DB2142 ALP136 ALP145 7R153

ALP100 ALP133 DA885-CSLP51 DA1989 CSLP51 DA1028 DA1161 DB3903 ALP120 DA1303 DA1978 ALP143 CSLP51

CSLP56

ALP141 ALP107

BLP102 DB2111 DB2157 CSLP51 7ER501 7ER500 DA1133

DB2157
7ER501
CSLP50
7ER501
DB2111
CSLP51

ALP111 (& Ta ALP139 ALP124 B2376—CSLP50 CSLP51 CSLP50 DB1199 CSLP50 CSLP51

ALP145 ALP138

†ALP14 VILLA

WAGNE CSLP50 ALPI17

7ER5027 C3334— ALP1270 BLP1033

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MQZART-cont,	
BLP1023-Voi che sapete	P. Munsel
CSLP503—Idem CSLP516—Idem	T. Lemnitz A
7EP7012—Ave verum corpus	Cham Chorale C
INSTRUMENTAL	A D
ALP1206—Divertimento K334: Minu ALP1246—Minuet, K355; Rondo, I Turcd, from K331 DA360—Rondo alla Turca only	et <i>Heifetz</i> D
Tured, from K331	Landowska, kpsi. A
DA860-Rondo alla Turca only	Landowska, hpsi. †
BLP1014—Pf. Sonata K332 ALP1331—Vln. Sonatas K378, 454	HOYOWHE
	Heifelz, Smith R
ALP1124—Vin. Concerto 5. K219	Heifets Sargent
ALP1124—Vln. Concerto 5, K219 ALP1403—Symphonies 36, & 39	Chicago-Reiner A
ALP1330—Symphonies 40, 41	
NIN †ALP1206—Cantilena asturiana	Heifetz A
	D D
OFFENBACH CLP1101—Various selections	BPO-Fiedler A
B2377—HOFFMANN: Barcarolle	New Light Sym.
CSLP518—Idem	New Light Sym. Farrar, Scotti L. Warren BDD Fields
CSLP504—Scintille, diamant CLP1004—Gaité Parisienne	BPO-Fiedler B
DLP1079-Orphée aux Enfers, Ov.	BPO-Fiedler BPO-Fiedler
PAGANINI	R
C4173, 7P120, DLP1079—Moto per C4173, 7P120—Ronde à la clochette,	etuo, arr. 34 vlns. D
Calls, 7P120—Ronde à la clochette,	arr. BPO-Fiedler C
PONCHIELLI: LA GIOCONDA	A
DB1150—Enzo Grimaldo	Gigli, De Luca C. T. Ruffo
DB1499—Cielo e mar CSLP511—Idem 7R160, DB21563—Idem DB21302, ALP1071—Idem C2812, 4206—Dance of the hours	Gigli P
7R160, DR21563—Idem	Caruso A
DB21302, ALP1071—Idem	M. Lanza D
C2812, 4206—Dance of the hours	BPO-Fiedler C
DB21587, ALP1235—Idem ALP1247—Suicidiol	NBC-Toscanini D
CSLP516—Suicidio!	E. Destinn A
POULENC †ALP1269—Banalités 2, 4; Chemins	A
	Swarthout
PROKOFIEV DB3900/2—Peter & the wolf	C
R. Hale, 1	SO-Koussevitzky
**R. Hale, 1	excerpt Horowits D.
ALP1107—Sym. No. 1 "Classical"	NBC—Toscanini C
PUCCINI	
LA BOHEME	C
	lbanese, Toscanini 8
CSLP511—Che gelida manina DB21518, 7ER5028—Idem	G. di Stefano Di
AJ.P1071—Idem	M. Lanza Al
DB21602, 7R173, BLP1055—Idem CSLP501—Si, mi chiamano Mimi CSLP511—O soave fanciulla	Björling Di
CSLP511-O soave fanciulla	Caruso Farrar Di
AT D1345 Idem	Caruso, Melba †A
DA981—Musetta's Waltz Song	Caruso, Melba †A I. Lanza, J. Fenn Al L. Bori †A
DB1050—In un coupé : O Mimi	L. Bori † Munsel, Albanese Cs Gigli, De Luca Al
DA981-Musetta's Waltz Song 7ER8028—Idem & Mini's Farewell DB1030—In un coupé; O Mini DB21311; 7R124, BLP1053—Idem DB21518, 7ER5028—Idem	Björling, Merrill
DB21518, 7ER5028—Idem 1	n Stefano, Warren 81
MADAM BUTTERI	LY DI
7ER5008—Butterfly's entrance DB21575—Love Duet	Albanese . Peerce, R. Peters SC
DB21509, ALP1202—Idem	Laura Malhin Al
CSI PS18—Idem	Caruso-Parrar 7H
DB6479, 7R159, 7ER5008-Idem	Albanese 80
DB6479, 7R159, 7ER5008—Idem CSLP511—Ve lo dissi DB21575—Andate Addio, fiorito	Caruso, Scotti Al
MANON LESCAU	T e, Björling, Perlea 7F
7ER5025—Donna non vidi mai	Hiorling Al
DA856—Idem CSLP501, 511—Idem	Gigli Al Caruso Al
CSLP501—In quelle trine morbide	F. Alda 7F
TOSCA	7R AI
DA856—Recondita armonia	Gigli DI
DA1989, ALP1202—Idem	M. Lanza Al
DA1989, ALP1202—Idem DA112, DB2644, CSLP511—Idem DB1298—Tre sbirri, una carozza CSLP501—Già mi dicon venal	L. Tibbett Al
CSLP501—Già mi dicon venal	T. Ruffo CS
BLP1023—Idem	Albanese AI P. Munsel DA
DA112-E lucevan le stelle	Caruso AI
DA1983, ALP1071—Idem	M. Lanza BI
TURANDOT	AI
ALP1365—Nessun dorma! GSLP504—Idem	M. Lanza J. Bjorling 80
	J. Djorning Sc.
PURCELL †ALP1246—Ground, C minor W.	Landowska, hpsi. AI
†ALP1246—Ground, C minor W. ALP1387—Dido's Lament, arr.	SymStokowski AI
	DA BI
RACHMANINOV CSLP509—Pf. Concerto 1 Co	mposer, Ormandy AI
CSLP509—Pf. Concerto 1 DB1333/7—Pf. Concerto 2 (CSLP517 is not liste	mposer, Stokowski
(CSLP517 is not liste the deletion list, althou	d for deletion in SC gh marked in one †A
place in the catalogue.)	†A
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The GRAMOPHONE	
ALP1413—Pf. Concerto 2 CSLP520—Pf. Concerto 3 ALP1017—Pf. Concerto 3 CSLP515—Pf. Concerto 4 CSLP509—Paganini Rhapsody ALP1414—Idem DA 2057—Idem (excerpts) DA996—Prelude, C sharp mi., Op. 3-2 TEB6009—Idem ALP1158—Idem. ALP1158—Idem. ALP1158—Idem. ALP1158—Idem. ALP1158—Idem. Rubinstein, Reiner Kapell, Reiner Composer, Ormandy Horowstr, Reiner Composer, Ormandy Horow	SIBELIUS ALP1335—Fin 7EP7006—Fin DB1584—Finla DB5832—Swar DB21555—Sw. ALP1210—Syn ALP140—Syn DB3534—Te n 7R101—Tempe DB3318—Valst 7R101—Valse ALP1187—Bla
ALP1246—La Dauphine W. Landowska, kpsi.	SMETANA
RAYFL ALP1003	7R102, DB645 ALP1432—Vit. CSLP504—The STAINER 7EP7012—Crue
ALP1003—Ma mère l'oye BSO—Koussevitzky ALP1245—Rapsodie espagnole; La Valse	
ALP1101—Fountains & Pines of Rome Toscanini BLP1011—Feste Romane NBC—Toscanini	STRAUSS, Jo CLP1065, 7EG CLP1040—Wa B8488, 9393— DLP1005—Wa DB3821—Blue
RIMSKY-KORSAKOV †DF6136—Battle of Kerzhenetz DA2048—SADKO: Song of Indian Guest Lanza CSLP516—Idem A. Galli-Curci	DB21346, 7R1 C4233—Idem C3177—Emper 7R169—Tales (
CSLP516—Idem A. Galli-Curri B8412—Idem (orch. arr.) BPO—Fieller ALP1339—Scheherazade PhO—Stokmeki CLP1015—Idem, excerpt BPO—Fieller	7EP7003, 7006 7EP7016—Wal
ROSSINI ALP1007—BARBIERE: Overture NBC—Toscomini D1835—Idem NYPSO—Toscomini DA874—Ecco ridente; Se il mio nome Schiba GSLP502—Se il mio nome only Schiba B1478—Largo al factotum L. Tibbett PI.P1023—I'ma voce roco fa ALP1007—CENERNINOLA, Overture NBC—Toscomini ALP1007, DB6342—GAESA LADRA, OV.	STRAUSS, R. ALP1214—Als ALP12113—Dor ALP12019—Ein ALP1404—Till 7EP7008—Ror CSLP503—Ide ALP1214—Salc ALP1214—Salc ALP1309—Son
CSI P500 Sparra with Bel raggle Semblish	ALP1191—Son ALP1187—Mor
ALP1007, TER5017—SIGNOR BRUSCHING, OV. Toccomini DA 1695/6—WILLIAM TELL, Ov. P86934—Horn CSLP502, 518—Arias ALP1365—La Danza CSLP508, 512—Messe solennelle, etc. Caruso	STRAVINSKY ALP1240—Petr SULLIVAN CLP1030—Ove 7EG8089—Mik
SAINT-SAFNS ALP1188—Allegro annassionato DB5942/4—Carnaval des animaux ALP1442, TER5012—Danse macabre BB19432—Danse macabre BLP1032—Havanaise BLP1032—Havanaise Heijetz, C.S.Inhenchi BLP1032—Horocabre HAIP1341—Pf. Concerto 4, C mi. Brailowsky, Musch ALP1248—Princesse Jaune, Ov. BSO—Musch 14LP1308—Samson et Dallia, excerpts Sterens, etc. CSLP516—Mon coeur s'ouvre L Homer ALP126—Symphony No. 3, Op. 78 NBC—Toscanimi	DB2073—The l SUPPE 7EP7003—Beat C3904, 7EP700 DLP1079, C287 TCHAIKOVSK CSLP506—And BLP1075—Eug 7EP7010—Marn ALP1193—Nut DB214547, 7ER
SARASATE. 7FE6001—Zapateado, Op. 23, No. 2 DB21560—Zigeunerweisen Heifetz, Vic. Sym.	ALP1193—Nut DB21547, 7ER; 7ER5032—Vals C3040/1—Over ALP1402—Pf. (CSLP505—Pf. (ALP1002—Slee CLP1073/4—Id
SCAPLATTI, D. AI P1246—Sonatas, L418, 423 7R155—Sonatas, L239, 483 Landowska, hpsi. Horowitz, pf.	CLP1073/4—Id C2892—Sleeg i.i. ALP1443—Swa ALP1133—Iden
SCHOFNBFRG ALP1205—Verklärte Nacht Sym.—Stokowski	7ER5022—Sym ALP1356—Sym BLP1012—Vln.
SCHUBERT 17FR5043—Deutsche Tänze, Op. 33 Sym.—Stokomski 7FP7019—Marche milir-ire, Op. 51-1 BPO ALP1340—Mass, G major Soloists, Shaw Cho.	ALP1405—Non DB1945—Pilgri THOMAS
ALP1430—Piano Sonata, B flat major, D960 Horowitz ALP1193—Rosamunde, excerpts Sym.—Stokowski TRF5643—Rosamunde, Ballet No. 2, G ma. I Idem TR174—Litanei, arr. ALP1187—Sonre, five, in recital DB21893—Forelle; Ständchen; from above.	CSLP500, 502- VAUGHAN W ALP1205—Tali VERDI
DB31893—Forelle: Ständchen: from above. Flagstad ALP1499—Sones, four in recital ALP1491—Andie Musik: Ganymed ALP1496—Ave Maria ALP149—Symphony 2, B flat ma. BSO—Munch BLP1415—Idem ALP1415—Idem ALP14120—Symphony 9, C major NBC—Toscawini	ALP1388/90—C DB21563, 7R10 DB1875, CSLP DB6996—Idem 7ER5041, ALP C2849, 7EP701 7ER5041, ALP CSLP501—O p. DA809—Tomb
SCHUMANN ALP1158—Arabeske, Op. 18 ALP1168—Carnaval; Fantasia, C ma. ALP1169—Kindersenen, Op. 15 DA833—Träumerei (arr. 'cello') BD833—Träumerei (arr. 'cello') Casals BB1031—Eiro Coulette (Op. 44 Bubinstein Agentinia	ALP1252/4—Co CSLP500—Alla CSLP503—Mor DB1478—Eri tu
BLP1031—Piano Quintet, Op. 44 Rubinstein, Paganini ALP1203—Sym. 1, "Spring" BSO—Munch	BLP1053—Io l' CSLP500, 502-
SCRIABIN	CSI PSA3_Em

SCRIABIN
†ALP1429—Sonata 3; Preludes
†ALP1431—Sonata 9; Studies

CIDDI IIIG	
SIBELIUS ALP1235—Finlandia 7EP7006—Finlandia	NBC-Toscanis:
7EP7006—Finlandia	BPO-Fiedler
DB1584—Finlandia DB5832—Swan of Tuonela DB21555—Swan of Tuonela	PO-Stokowski PO-Ormandy
DR21555 Swap of Tuonela	Sym.—Stokowski
ALP1440—Symphony No. 2	NBC-Stokowski PO-Stokowski
DB3534—Tempest, Berceuse	PO-Stokowski
ALP1210—Symphony No. 1 ALP1440—Symphony No. 2 DB3534—Te opest, Berceuse 7R101—Tempest, Berceuse DB3318—Valse triste	Sym.—Stokowski PO—Stokowski Sym.—Stokowski
7R101—Valse triste ALP1187—Black Roses	Sym.—Stokowski J. Björling
	J. Djorning
SMETANA 7R102, DB6454—Bartered Bride:	Polka & Dance of
7R102, DB6454—Bartered Bride: the Comedians ALP1432—Vitava (Moldau)	RPO-Beecham
CSLP504—The Kiss: Cradle Song	J. Novotna
STAINER 7EP7012—Crucifixion: God so loved	the world R. Shaw Chorale
STRAUSS, Johann CLP1065, 7EG8016—Polkas	RPO-Fieller
CLP1040—Waltzes & Polkas	BPO—Fiedler BPO—Fiedler BPO—Fiedler
B8488, 9393—Polkas DLP1005—Waltzes	BPO-Fiedler
DB3821—Blue Danube W.	PO-Stokowski SymStokowski
DB21346, 7R169—Idem C4233—Idem	Sym.—Stokowski
C4233—Idem C3177—Emperor Waltz 7R169—Tales from Vienna Woods	BPO-Fiedler BPO-Fiedler
7EP7003, 7006—Gypsy Baron, Ov.	Stokowski k W. BPO
7EP7003, 7006—Gypsy Baron, Ov. 6 7EP7016—Waltzes, vocal arr.	P. Munsel
STRAUSS, R. ALP1214—Also sprach Zarathustra ALP113—Don Juan ALP1211—Don Quixote ALP1209—Ein Heldenleben ALP1404—Till; Tod u. Verklärung 7EP7008—Ro enkavalier Waltzes GSLP503—Iden: Letter Sc. & Walt ALP1365—Iden: Di rigori armato ALP1214—Salome: Dance of seven ALP1309—Songs, five, in recital ALP111—Songs, two, in recital	CSO Pain
ALP1173—Don Juan	CSO-Reiner NBC-Toscanini
ALP1211—Don Quixote	BSO-Munch CSO-Reiner
ALP1404—Till; Tod u. Verklärung	Toscanini
7EP7008—Ro enkavalier Waltzes	BPO-Fiedler
ALP1365—Idem: Di rigori armato	Z Kipnis, etc. Lanza & pf.
ALP1214—Salome : Dance of seven	veils Reiner Flagstad
ALP1191—Songs, two, in recital ALP1187—Morgen; Ständchen	Flagstad
ALP1187—Morgen; Ständchen	Bjorling
STRAVINSKY ALP1240—Petrouchka	Sym.—Stokowski
SULLIVAN	200
SULLIVAN CLP1030—Overtures (& 7EG8001) 7EG8089—Mikado (film), excerpts DB2073—The Lost Chord	K. Baker Caruso
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord	
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. C3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O	
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CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. C3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Foet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.)	BPO—Fieller BPO Kreisler
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. C3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Foet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.)	BPO—Fieller BPO Kreisler
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegim—Letter Sc TEP7010—Marche slave ALP1193—Nutcracker Suite DB21547, TER5016—Valse des fleurs TER5052—Valse des fleurs	BPO—Fieller BPO—Kreisler BPO—Fieller BPO—Fieller Sym.—Stokowski
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegim—Letter Sc TEP7010—Marche slave ALP1193—Nutcracker Suite DB21547, TER5016—Valse des fleurs TER5052—Valse des fleurs	BPO—Fieller BPO Kreisler Albanese BPO—Fieller Sym.—Stokowski Idem Vic. Sym.—Reiner BPO—Fieller
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegim—Letter Sc TEP7010—Marche slave ALP1193—Nutcracker Suite DB21547, TER5016—Valse des fleurs TER5052—Valse des fleurs	BPO—Fieller v. Kreisler Albanese Sym.—Stokowshi Idem Vic. Sym.—Reiner BPO—Fieller Sym.—Fieller Gelels, Reiner orowitz, Toxanimi
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. C3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nuteracker Suite DB21547, 7ER5016—Valse des fleurs TER5022—Valse des fleurs C3040/1—Overture, 1812 ALP1402—Pf. Concerto No. 1 ESLP506—Pf. Concerto No. 1	BPO—Fieller v. Kreisler Albanese BPO—Fieller Sym.—Stokowshi Idem Vic. Sym.—Reiner BPO—Fieller Gilels, Reiner orowitz, Toscanimi
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. C3904, 7EP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slavite DB21547, 7ER5016—Valse des fleurs TER5022—Valse des fleurs C3040/11—Overture, 1812 ALP1402—Pf. Concerto No. 1 CSLP505—Pf. Concerto No. 1 ALP1002—Sleeping Beauty Ballet CLP1073/44—Idem	BPO—Fieller v. Kreisler Albanese Sym.—Stokowshi Idem Vic. Sym.—Reiner BPO—Fieller Godels, Reiner Goden-Trung
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. C3904, 7EP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slavite DB21547, 7ER5016—Valse des fleurs TER5022—Valse des fleurs C3040/11—Overture, 1812 ALP1402—Pf. Concerto No. 1 CSLP505—Pf. Concerto No. 1 ALP1002—Sleeping Beauty Ballet CLP1073/44—Idem	BPO—Fieller v. Kreisler Albanese Sym.—Stokowshi Idem Vic. Sym.—Reiner BPO—Fieller Godels, Reiner Goden-Trung
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. C3904, 7EP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slavite DB21547, 7ER5016—Valse des fleurs TER5022—Valse des fleurs C3040/11—Overture, 1812 ALP1402—Pf. Concerto No. 1 CSLP505—Pf. Concerto No. 1 ALP1002—Sleeping Beauty Ballet CLP1073/44—Idem	BPO—Fieller v. Kreisler Albanese Sym.—Stokowshi Idem Vic. Sym.—Reiner BPO—Fieller Godels, Reiner Goden-Trung
CLP1030—Overtures (& TEG8001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. C3904, 7EP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slavite DB21547, 7ER5016—Valse des fleurs TER5022—Valse des fleurs C3040/11—Overture, 1812 ALP1402—Pf. Concerto No. 1 CSLP505—Pf. Concerto No. 1 ALP1002—Sleeping Beauty Ballet CLP1073/44—Idem	BPO—Fieller v. Kreisler Albanese Sym.—Stokowshi Idem Vic. Sym.—Reiner BPO—Fieller Godels, Reiner Goden-Trung
CLP1030—Overtures (& TEGS001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nutcracker Suite DB21547, 7ER5016—Valse des fleurs G3040/1—Overture, 1812 ALP1402—Pt. Concerto No. 1 CSLP505—Pf. Concerto No. 1 CSLP505—Pf. Concerto No. 1 ALP1002—Sleeping Beauty Ballet CLP1073/4—Idem C2892—Sieeping Beauty Walts ALP1433—Swan Lake Ballet ALP1433—Idem, excerpts TER5022—Sym. No. 5, Valse ALP1356—Sym. No. 6, "Pathetique" BLP1012—Vin. Concerto ALP1405—None but the weary heigt	BPO—Fieller N. Kreisler Albanese BPO—Fieller Sym.—Stokowshi Jdem Vic. Sym.—Reiner BPO—Fieller Gilela, Reiner orowikt, Toscanimi Stokowshi CGO—frung BPO—Fieller NBC—Stokowshi Vic. Sym.—Reiner "BSO—Monteus ta, PhO—Susskind
CLP1030—Overtures (& TEGS001) TEGS089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. C3904, TEP7002—Light Cavairy, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slavule DB21547, TER5016—Valse des fleurs TER5022—Valse des fleurs C3040/1—Overture, 1812 ALP1402—Pf. Concerto No. 1 CSLP505—Pf. Concerto No. 1 ALP1002—Sleeping Beauty Walts ALP1443—Swan Lake Ballet ALP1433—Swan Lake Ballet ALP1433—Jem, excerpts TER5022—Sym. No. 6, "Pathétique" ALP1456—Sym. No. 6, "Pathétique" ALP1455—Sym. No. 6, "Pathétique PLP1012—Vin. Concerto Heige ALP1455—Noue but the weary heart DB1945—Pilgrim's Song THOMAS	BPO—Fieller V. Kreisler Albanese BPO—Fieller Sym.—Stokowshi Idem Vic. Sym.—Reiner BPO—Fieller Stokowshi GO—Irving BPO—Fieller NBC—Stokowshi Sym.—Stokowshi Sym.—Stokowshi Sym.—Stokowshi Lanaa L. Tibbett
CLP1030—Overtures (& TEGS001) TEGS089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nuteracker Suite DB21547, 7ER5016—Valse des fleurs G3040/1—Overture, 1812 ALP1402—Pt. Concerto No. 1 CSLP505—Pf. Concerto No. 1 CSLP505—Pf. Concerto No. 1 ALP1002—Sieeping Beauty Ballet CLP1073/4—Idem C2892—Sieeping Beauty Walts ALP1433—Swan Lake Ballet ALP1433—Jdem, excerpts TER5022—Sym. No. 5, Valse ALP1356—Sym. No. 6, "Pathetique" BLP1012—Vin. Concerto ALP1405—None but the weary heart DB1945—Pilgrim's Song THOMAS CSLP500, 502—Hamlet: Mad Scen VAUGHAN WILLIAMS	BPO—Fieller N. Kreisler Albanese BPO—Fieller Sym.—Stokowshi Vic. Sym.—Reiner Gilela, Reiner oromik, Toscanini Stokowshi GGO—Irving BPO—Fieller N BC—Stokowshi Vic. Sym.—Reiner "BSO—Monteux La, PhO—Susskind L. Tibbett Melba/G-Curci
CLP1030—Overtures (& TEGS001) TEGS089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. C3904, TEP7002—Light Cavairy, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nutcracker Suite BZ1547, TER5016—Valse des fleurs TER5022—Valse des fleurs C3040/1—Overture, 1812 ALP1402—Pf. Concerto No. 1 CSLP505—Pf. Concerto No. 1 ALP1002—Sleeping Beauty Ballet CLP1073/4—Idem C2892—Sleeping Beauty Walts ALP1443—Swan Lake Ballet ALP1433—Swan Lake Ballet ALP1435—Sym. No. 6, "Pathétique" ALP1455—Sym. No. 5, Valse ALP1455—None but the weary heart DB1945—Pilgrim's Song THOMAS CSLP500, 502—HAMLET: Mad Scen	BPO—Fieller V. Kreisler Albanese BPO—Fieller Sym.—Stokowshi Idem Vic. Sym.—Reiner BPO—Fieller Stokowshi GO—Irving BPO—Fieller NBC—Stokowshi Sym.—Stokowshi Sym.—Stokowshi Sym.—Stokowshi Lanaa L. Tibbett
CLP1030—Overtures (& TEGS001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nuteracker Suite DB21547, 7ER5016—Valse des fleurs C3040/1—Overture, 1812 ALP1402—Valse des fleurs G3040/1—Overture, 1812 ALP1402—Pi. Concerto No. 1 CSLP505—Pi. Concerto No. 1 CSLP505—Pi. Concerto No. 1 CSLP505—Pi. Concerto No. 1 ALP1002—Sieeping Beauty Ballet CLP1073/4—Idem CLP1073/4—Idem CLP1073/4—Idem CLP1073/4—Idem CLP1073—Idem, excerpts TER5022—Sym. No. 5, Vaise ALP1436—Sym. No. 6, "Pathétique" BLP1012—Vin. Concerto ALP1405—None but the weary heart DB1945—Pilgrim's Song THOMAS CSLP500, 502—HAMLET: Mad Scen VAUGHAN WILLIAMS ALP1205—Tallis Fantasia VERDI	BPO—Fieller BPO—Fieller BPO—Fieller BPO—Fieller Sym.—Stokowshi Vic. Sym.—Reiner BPO—Fieller Stokowshi CGO—Irving BPO—Fieller NBC—Stokowshi CGO—Irving NBC—Stokowshi Sym.—Stokowshi Lanna L. Tubett B Melba/G-Curci Sym.—Stokowshi Sym.—Stokowshi
CLP1030—Overtures (& TEGS001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nuteracker Suite DB21547, 7ERS016—Valse des fleurs G3040/1—Overture, 1812 ALP1402—Pl. Concerto No. 1 CSLP505—Pl. Concerto No. 1 CSLP505—Pl. Concerto No. 1 ALP1002—Sleeping Beauty Ballet CLP1073/4—Idem C2892—Sleeping Beauty Walts ALP1433—Swan Lake Ballet ALP1356—Sym. No. 5, Valse TER5022—Sym. No. 5, Valse TER5022—Sym. No. 6, "Pathétique BLP1012—Vin. Concerto ALP1405—None but the weary heart DB1945—Pigrim's Song THOMAS CSLP500, 502—HAMLET: Mad Scen VAUGHAN WILLIAMS ALP1205—Tallis Fantasia VERDI	BPO—Fieller N. Kreisler Albanese Sym.—Stokowshi Vic. Sym.—Reiner BPO—Fieller Stokowshi Stokowshi CGO—Irving BPO—Fieller NBC—Stokowshi CGO—Irving NBC—Stokowshi Sym.—Stokowshi Lanna L. Tubett Melba/G-Curci Sym.—Stokowshi BSO—Montana L. Tubett Melba/G-Curci Sym.—Stokowshi Bym.—Stokowshi BSO—Montana L. Tubett Melba/G-Curci Sym.—Stokowshi Melba/G-Curci Sym.—Stokowshi
CLP1030—Overtures (& TEG6001) TEG8089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP806—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nuteracker Suite DB21547, 7ERS016—Valse des fleurs G3040/1—Overture, 1812 ALP1402—Pt. Concerto No. 1 CSLP805—Pf. Concerto No. 1 CSLP805—Pf. Concerto No. 1 ALP1002—Sleeping Beauty Ballet CLP1073/4—Idem C2892—Sleeping Beauty Waltz ALP1433—Swan Lake Ballet ALP1031—Idem, excerpts TER5022—Sym. No. 5, Valse ALP1365—Sym. No. 6, "Pathétique BLP1012—Vin. Concerto ALP1405—None but the weary heart DB1945—Pigrim's Song THOMAS CSLP800, 502—HAMLET: Mad Scen VAUGHAN WILLIAMS ALP1208—Tallis Fantasia VERD1 ALP1388/90—Complete Milane DB21563, TR160—Celeste Aida DB1875. CSLP510—Iden DB187	BPO BPO—Fieller BPO Kreisler Albanese BPO—Fieller Sym.—Stokowshi Idem Vic. Sym.—Reiner BPO—Fieller BPO—Fieller BPO—Fieller BPO—Fieller GGO—Irving BPO—Fieller BSO—Mondeus Lanna L. Tibbet Tibbet Melba/G-Curci Sym.—Stokowshi By PhO—Susskind Lanna L. Tibbet Melba/G-Curci Sym.—Stokowshi By PhO—Susskind Lanna L. Tibbet Melba/G-Curci Sym.—Stokowshi By PhO—Susskind Lanna Lan
CLP1030—Overtures (& TEGS001) TEGS089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nutcracker Suite DB21547, 7ER5016—Valse des fleurs G3040/1—Overture, 1812 ALP1402—Pl. Concerto No. 1 CSLP505—Pl. Concerto No. 1 CSLP505—Pl. Concerto No. 1 ALP1002—Sleeping Beauty Ballet CLP1073/4—Idem C2892—Siegeing Beauty Walts ALP1438—Swan Lake Ballet ALP1436—Sym. No. 5, Valse ALP1365—Sym. No. 6, "Pathétique" BLP1012—Vin. Concerto ALP1405—None but the weary heart DB1945—Pilgrim's Song THOMAS CSLP500, 502—HAMLET: Mad Scen VAUGHAN WILLIAMS ALP1205—Tallis Fantasia VERDI ALP1388/90—Complete AIDA ALP1388/90—Complete AIDA ALP1388/90—Complete AIDA ALP1388/90—Complete AIDA ALP1388/90—Complete AIDA ALP1388/90—Complete AIDA B1878, CSLP510—Idem	BPO BPO Fieller N Kreisler Albanese BPO Fieller Sym.—Stokowshi Idem Vic. Sym.—Reiner BPO—Fieller BPO—Fieller BPO—Fieller BPO—Fieller GGO—Irving BPO—Fieller NBC—Stokowshi Sym.—Stokowshi Lanna L. Tibbett Mel Melba/G-Curci Sym.—Stokowshi By PhO—Susskind Lanna L. Tibbett Mel Melba/G-Curci Sym.—Stokowshi Mel Melba/G-Curci Sym.—Stokowshi Mel Melba/G-Curci Milano M. Lanna Milano M. Lanna Milano M. Lanna
CLP1030—Overtures (& TEGS001) TEGS089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nutcracker Suite DB21547, 7ER5016—Valse des fleurs G3040/1—Overture, 1812 ALP1402—Pl. Concerto No. 1 CSLP505—Pl. Concerto No. 1 CSLP505—Pl. Concerto No. 1 ALP1002—Sleeping Beauty Ballet CLP1073/4—Idem C2892—Siegeing Beauty Walts ALP1438—Swan Lake Ballet ALP1436—Sym. No. 5, Valse ALP1365—Sym. No. 6, "Pathétique" BLP1012—Vin. Concerto ALP1405—None but the weary heart DB1945—Pilgrim's Song THOMAS CSLP500, 502—HAMLET: Mad Scen VAUGHAN WILLIAMS ALP1205—Tallis Fantasia VERDI ALP1388/90—Complete AIDA ALP1388/90—Complete AIDA ALP1388/90—Complete AIDA ALP1388/90—Complete AIDA ALP1388/90—Complete AIDA ALP1388/90—Complete AIDA B1878, CSLP510—Idem	BPO—Fieller N. BPO—Fieller BPO—Fieller BPO—Fieller Albanese Sym.—Stokowshi Sym.—Reiner BPO—Fieller BPO—Fieller BPO—Fieller BPO—Fieller Stokowshi CGO—Irving NBC—Stokowshi Sym.—Stokowshi Lansa L. Tibbett BYO—Mordaus Lansa L. Tibbett Bym.—Stokowshi ByO—Fieller Biorling Caruso M. Lansa Milanon BPO—Fieller
CLP1030—Overtures (& TEGS001) TEGS089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, TEP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nuteracker Suite DB21547, 7ER5016—Valse des fleurs G3040/1—Overture, 1812 ALP1402—Vilose fleurs G3040/1—Overture, 1812 ALP1402—Sleeping Beauty Balte C2892—Sleeping Beauty Balte ALP1403—Swan Lake Ballet ALP1403—Swan Lake Ballet ALP1403—Swan Lake Ballet ALP1405—Sym. No. 5, Valse ALP1405—Sym. No. 6, "Pathétique" BLP1012—Vin. Concerto ALP1405—None but the weary heart DB1945—Pilgrim's Song THOMAS CSLP500, 502—HAMLET: Mad Scen VAUGHAN WILLIAMS ALP1205—Tallis Fantasia VERDI ALP1388/90—Complete Milose DB1563, 7R160—Celeste Aida DB1875, CSLP510—Idem TER5041, ALP1247—Ritorna vincito C2849, 7EP7019—Grand March TER5041, ALP1247—O patria mia	BPO—Fieller N. Kreisler Albanese SPO—Fieller Fielder Sym.—Stokowshi Sym.—Reiner BPO—Fielder Stokowshi GGO—Irung BPO—Fielder NBC—Stokowshi CGO—Irung NBC—Stokowshi Sym.—Reiner NBC—Stokowshi Lansa L. Tibedt Milaba/G-Curci Sym.—Stokowshi BPO—Fielder Björling, Perlea Björling, Pe
CLP1030—Overtures (& TEGS001) TEGS089—Mikado (film), excerpts DB2073—The Lost Chord SUPPE TEP7003—Beautiful Galathea, Ov. G3904, 7EP7002—Light Cavalry, Ov DLP1079, C2874—Poet & Peasant O TCHAIKOVSKY CSLP506—Andante Cantabile (arr.) BLP1075—Eugene Onegin—Letter Sc TEP7010—Marche slave ALP1193—Nuteracker Suite DB21547, 7ER5016—Valse des fleurs TER5022—Valse des fleurs G3040/1—Overture, 1812 ALP1403—Sleeping Beauty Baltet CLP1073/4—Idem C2892—Sleeping Beauty Baltet CLP1073/4—Idem C2892—Sleeping Beauty Baltet ALP1033—Sleeping Beauty Baltet LP1133—Sleeping Seaty Baltet BLP1012—Vin. Concerto ALP1465—Sym. No. 5, Valse ALP1465—Sym. No. 6, "Pathétique" BLP1012—Vin. Concerto ALP1465—None but the weary heart DB1945—Pilgrim's Song THOMAS CSLP500, 502—HAMLET: Mad Scen VAUGHAN WILLIAMS ALP1205—Tallis Fantasia VERDI ALP1388/90—Complete Milono B2849—Tomb Scene Milono B1875, CSLP510—Idem DB1986—Idem TER5041, ALP1247—Ritorna vincito C2849, 7EP7019—Grand March TER5041, ALP1247—O patria mia DA809—Tomb Scene	BPO—Fieller N. Kreisler Albanese SPO—Fieller Fielder Sym.—Stokowshi Sym.—Reiner BPO—Fielder Stokowshi GGO—Irung BPO—Fielder Stokowshi CGO—Irung NBC—Stokowshi Sym.—Reiner NBC—Stokowshi Sym.—Reiner NBC—Stokowshi Lanta L. Tübetl Melba/G-Curci Sym.—Stokowshi Sym.—Stokowshi BPO—Fielder Milanor Bro-Fielder Milanor BPO—Fielder Milanor BPO—Bilinn Onselle, Martinelli
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DON CARLOS

ERNANI

Björling, Merrill Plançon, Onegin

I. Soues Battistini, Sillich

-Io l'ho perduto 502—Arias

CSLP503—Ernani, involami †CSLP516—Lo vedremo

Horowitz Horowitz

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Sillich

FALSTAFF
ALP1229/31—Complete Valdengo, Randall, Toscanini
CSLP500, 516—L'Onore! Ladri! A. Scotti

ALP1371—Selections Milanov, Peerce, Warren
ALP1482, 7ER5021—Overture NBC—Toscaninis
ALP1487, 7ER5032—Act 2 excerpts
BB1199—La Vergine degli Angeli
BB1080—Solenne in quest'ora
BB21311, BLP1083—Idem Bjoling, Merrill
CSLP510—Idem ALP1247—Pace, pace Milanov
Milanov FORZA DEL DESTINO

LOMBARDI
†ALP1452—Act 3 Trio Peerce, etc.; Toscanini
†CSLP510—Qual voluttà . . . Caruso, Alda, Journes

LUISA MILLER
ALP1452—Overture
ALP1452—Quando le sere
J. Peerce, Toscanini

MACBETH CSLP501, 510—Ah! la paterna mano

NABUCCO
ALP1452-Va pensiero Westminster Cho., Toscanini

OTELLO

te Vinay, Valdengo, Toscanini
el Caruso, Ruffo
Björing, Merrill
socondi M. Lanza, Albanese
B NBC—Toscanini
M. del Monaco ALP1090/2—Complete
CSLP510—Si pel ciel
DB21426, BLP1053—Idem
ALP1365—Dio ti giocondi
ALP1453—Ballabile
7R153—Niun mi tema

ALP1903—Niun mi tema

RIGOLETTO

ALP1904/6—Complete Berger, Peercs, Warren, etc.

ALP1392, 7ER\$023, 5953, 5956—Excespts from above DA885—Questa o quella

CSLP\$16—Idem

DA1989, ALP1071—Idem

CSLP\$16—Pari siamo

DA1028—Duets, Acts 1 & 2

DA1161—E il sol dell'anima

DB3903—Ella mi fu rapita, etc.

ALP1202—Idem

ALP1202—Idem

ALP1202—Idem

ALP1202—Idem

ALP1204—Idem

Caruso

Caruso DB3903—Ella in lu tapana, ALP1202—Idem
DA1303, CSLP510—Donna è mobile
DA1978, 7EB6004, ALP1071—Idem
M. Lansa
ALP1453—Act 3 complete
Milanov, Toscanini
CSLP510—Quartet, Act 3
Caruso, Galli-Curci, Perini, De Luca

SIMONE BOCCANEGRA
CSLP503—Plebe, patrizi; Piango su voi
L. Tibbett, G. Martinelli, etc.; Met. Op. Cho.

LA TRAVIATA

ALP1419/21—Complete
Carteri, Valletti, Warren: Monteux

ALP1419/21—Complete
Carteri, Valletti, Warren: Montenx
ALP1072/3—Complete
Albansse, Peerce, Merrill: Toscanini
BLP1023—Brindisi P. Munsel, Chas. Craig, Cho.
BB21111, TERS008—Idem Albansse, Peerce, Cho.
BB21571, TR168, ALP1202—Idem Causo, A. Gluck
TERS019—Un di felice
TERS009—B strano; Ah! fors e lui
BA1133—Un di felice; Parigi o cara
Galli-Curci, Schipa
BB21577—Sempre Ibera
TERS019—Di Proventa
CSLP501—Dite all giovine
TERS019, CSLP504—Idem
BB21111—Parigi, o cara
CSLP518—Idem
CSLP51

m VESPRI SICILIANI NBC—Toscanini ALP1452-Overture

VARIOUS

ALP1380/1—Requiem

Siefano, Siepi, Barbieri, Toscanini
†ALP1453—Inno delle nazioni Peerce, Cho., Toscanini
†ALP1363—Te Deum Shaw Cho., NBC—Toscanini

VILLA LOBOS

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ULUM LOBOS

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WAGNER
CS. P892—Fl. Holländer: Senta's Ballad
Austral
ALF1173—Götterdämmerung: Prologue, Dawn &
Siegtried's Rhine Journey NBC—Taccanini
TERS077—Lohengrin: Elsa's Dream
H. Traubel
C3:344—Prelude, Act III
ALF1276—Bridal Chamber Sc. Flagstad, Melchiov
BLF1033—Parsifal: Prel. & Good Friday Music
Toscanini

ALP1476—Dies alles . . . Flagstad, Melchior TERS027—Nein, Parsifal ; Ich sah das Kind Traubel B2376—Tannhäuser: Pilgrims' Chorus Apollo Cho. DB2746—Tristan u. Isoide: Liebestod Flagstad TERS003—Idem, arr. orch. NBC—Toscanini TERS003—Walküre: Ride of the Valkyries Idem CSLP503—Winterstürme wichen L. Melchior

 WALDTEUFEL
 BPO—Fiedler

 CLP1065—Waltzes
 (also 7EG8015, 7EG8009, B8665)

 7ER5017—Les Patineurs
 NBC—Toscanini

 C1326—Idem, & Estudiantina
 Internat. Concert

WALTON \$G3755/7—Hamlet, film music \$G3583/6—Henry V, film music \$BLP1647—Vla. Concerto Pho—Mathon Heifets, Pho—Walton

WEBER
7ER5024—Aufforderung z. Tanz
ALP1133—Idem (both arr. Berlioz)
CSLP503—OBERON: Ozean . . . NBC—Toscanini Stokowski K. Flagstad

WIENIAWSKI ALP1365—Vln. Concerto 2, D mi. Heifels, I. Solomon

WOLF ALP1187—Verborgenheit, in recital J. Björling .

. MISCELLANEOUS—UNCLASSIFIED

MISCELLANEOUS—UNCLASSIFIED

Golden Treasury Series: CSLP500-6, 508-12, 515/6, 518, 520
All records listed individually under the following artists names in the H.M.V. General Catalogue: Caruso, Horowitz, Landowska, Milanov, Martinelli, E. Pinza, J. MacDonald (and N. Eddy), NBG Symphony Orch. (except CSLP507, ALP1438), Casals, Lanza (except TEB6925), Gienn Miller (except TEG8241), Prealey (except PDP359), Tibbett (except DA1383), Galli-Curci, J. Peerce, Munsel, Sanroma, Sauter-Finegan, B. Goodman, L. Stokowski and his Symphony Orchestra, Romberg Orch.

(Certain cross-referenced items may not be included)

Boston Promenade Orch.: All except 7EP7036, 7041; CLP1114
Boston Symphony Orch.: All except ALP1460

Boston Symphony Orch.: All except ALP1460
T. Schipa: All except DA1558
R. Crooks: DA899, 1040, 1142, 1163, 1599
B. Gigli: BLP1034; DA763, 1585
J. McCormack: 7ER5066: BLP1034; DA293, 828
929, 973, 1110, 1712; DB342, 344, 1200
P. Robeson: B9021: C1505
Florence Foster Jenkins: 7EB6022
Flagstad: ALP1101, 1309, 1276; DB2746
Heifetz: All except ALP1014, 1093; DB0956/8;
CSLP507
Kreisler: DB985, 1091, 1207; CSLP506
Marian Anderson: BLP1060, ALP1138

Marian Anderson: BLP1060, ALP1138
Restful Music: ALP1387
Popular Movements from the Symphonies: CLP1016
The Heart of the Ballet: ALP1133
Light Opera Co.: C1205, 1404, 2785, 2787
F. Crumit: All records
E. Lecuona: TEG8143
Goldman Band: 7EG8102
Victor Military Band: B9287
First Pf. Quartet: TEP7005
Royal Marines: 7M181, 268

STAGE AND SCREEN

Carmen Jones: CLP1034, 7EG8177
Damn Yankees: CLP1108
Desert Song: DLP1029, 7EG8205, 8092, C2787, etc.
Eddie Foy: DLP1088
Fanny: CLP1099
Great Caruso: See M. Lanza
Lady in the Dark; Nymph Errant: DLP1099
Melba: BLP1023
Naughty Marietta: 7EG8144, etc.
Paint Your Wagon: CLP1005
Student Prince: ALP1186

Macbeth: ALP1176/7 Cavalcade of Musical Comedy: DLP 1135 French Cabaret: DLP1076

Children's Records: BD514/6, 821/3, 1270/1, 1278/4, 1290/1, 1306

TECHNICAL REPORTS



Armstrong A10 Amplifier, Mk. II. Price £32. Armstrong Amplifiers Ltd., Warlters Road, Holloway, London, N.7.

Specification

Main Amplifier

Output: 10 watts rated; 20 watts peak. Frequency Response: Within 1 db, 15 c/s to 30 kc/s.

Distortion: Less than 0.1% harmonic distortion at 10 watts.

Hum Level: Better than 80—db. Negative Feedback: 28 db.

Damping Factor: 40.
Input required: 40 mV for 10 watts.
Output Impedance: 1, 3, 7.5 and 15 ohm tappings.

Valves: 2 of EL34 (push-pull, ultra-linear); ECC85 (double triode); EF86 (low-noise pentode); GZ34 (rectifier).

Spare Power: 320v at 45 m.a.; 6.3v L.T. Dimensions: 14 in. by 7½ in. by 7½ in. Weight: 25 lbs.

Control Unit

Inputs: 1. Radio (80 mV); 2. Tape (8 mV); 3. Mic. (4 mV); 4. Gram.: A—8 mV; B—12 mV; C—300 mV; D—1,200 mV.

Equaliser Switch: 1. Old 78; 2. ffrr 78; 3. Brit. L.P.; 4. NARTB; 5. RIAA; 6. AES.

Treble Filter: 5, 7 and 9 kc/s roll-off. 9 kc/s trough cut. Linear. Presence lift.

Bass and Treble Controls: 15 db lift and cut at 50 c/s and 10 kc/s respectively.

Valves: EF86, ECC83.

Dimensions: Cut-out—87 in. by 47 in. Panel—97 in. by 51 in. Chassis—87 in. by 51 in. by 41 in. Weight: 5 lbs.

Finish: Bronze with gold lettering.

This is the most generously designed 10-watt amplifier and control unit we have come across. ampliner and control unit we have come across. There has clearly been no attempt to economise in components in the attainment of the desired specification and performance. It is in some respects an expensive design, though the selling price is very moderate. Thus the incorporation in the output transformer of a third winding to control the negative feedback adds considerably to the cost but is a powerful aid in securing inherent stability and a good overload charac-

The circuit is in some other respects unusual, as for example the use of an EF86 pentode amplifier between the two triodes of the ECC85



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valve in the main amplifier stage, and the varye in the main amplifier sage, and the provision of interstage feedback between the grid of the EF86 and the grid of the first triode. There are also a number of phase correction circuits incorporated. All these, no doubt, contribute to the high degree of stability.

We found it impossible in fact to make the amplifier go unstable at any supersonic frequency, and though we could create a slight surging effect at about 1 c/s, careful adjustment of the balance control eliminated even this. This is therefore a particularly safe amplifier from the point of view of stability. It will give of its best under any condition of load.

The frequency response at 1 watt output level did not vary as much as 1 db from 15 c/s to 50 kc/s which again is particularly good.

So also was the measured power response. This as usual we measured at the various frequencies by noting the power at which the output valves began to show grid current. Here are our figures :

C/s	Watts
15	6
20	12
40	15
60	15
100 to12k	16
15k	15
20k	13
30k	10

The rating as a 10-watt amplifier is thus very conservative.

Most generous precautions have been taken prevent hum. The reservoir condenser has to prevent hum. The reservoir condenser has the high value of 48 mfds and is followed by a choke-condenser, resistance-condenser filter circuit with 100 mfds and 60 mfds shunt capacities. The early stages of the amplifier have generous decoupling circuits, and particularly hefty ones are to be found in the control unit. There is also a variable hum-dinger control across the filament winding of the mains transformer.

All this, of course, not only ensures minimum hum, which is in fact quite negligible. It also gives the effect of a low impedance power supply and this enhances the performance of the amplifier.

The control unit is substantially changed from that of the Mk. I-Al0. It is more versatile both in respect of impedance matching for pickup input and in respect of record equalisation for which 6 positions are provided on the selector switch. Unfortunately, although these are labelled Old 78, ffrr 78, Brit. L.P., NARTB, RIAA, AES, there are no details given in the Instruction Book of what (technically) the labels are intended to stand for. This is a common fault with amplifier manufacturers. Presumably, R.I.A.A. stands for the modern British and American standard, Brit. L.P. the pre-standard E.M.I. (? or Decca) characteristic and N.A.R.T.B. and A.E.S. two of the pre-standard Americans. We contented ourselves with measuring the correction applied in the R.I.A.A. position and found it to be within ±4 db of the standard.

The frequency response on radio input with all controls set at level was ±3 db between 20 c/s and 20 kc/s.

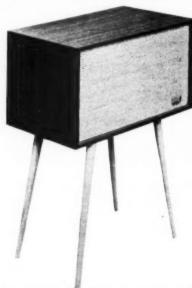
The bass control gave a 16 db cut varying up to a 10. 5db lift at 50 c/s.

The treble control gave 20 db cut up to 12 db lift at 10 kc/s.

These controls function on a Voigt type of circuit.

There are two unusual provisions in the filter switch circuit besides the steep cut at 9 kc/s, 7 kc/s or 5 kc/s. These are a "presence" control which raises the treble response by as much as 9 db from 1,500 c/s up to 9 kc/s. This is useful with certain types of speaker unit. The other is a "trough" position which gives a dip of 10 db in the response at 9 kc/s compared with the normal level at 7 kc/s and 11 kc/s. This, of course, can be used as a whistle filter when used with AM radio input.

When the A10 was first introduced some three years or so ago, it took a place forthwith amongst the first three 10-watt amplifiers of the day. Since then many new amplifiers have come along, but the Mk. II version of the Al0 can still hold its head proudly amongst them.



C.Q. Senior Reproducer. Price 174 gns. C.Q. Audio Ltd., 2 Sarnesfield Road, Enfield, Middlesex.

When the C.Q. Reproducer was first submitted to me in prototype some two years ago, I expressed myself most enthusiastically about its performance. It was so much more effortless and smooth than one would on a priori grounds have thought possible from so small a unit and cabinet. Indeed I felt that the range was so good in the bass that an extension of the treble should improve the balance. The bass response

was surprisingly strong.

Well, that extension was soon made possible by the addition of what was called a Tetraq unit—a rather spidery-looking tetrahedral unit which stands on top of the C.Q. The com-bination was an immediate success, acoustically, though the appearance is more in keeping with modern styles of furnishing than with traditional

I have now had a new combination on lest in which a 4-inch unit is used in conjunction with the elliptical 8-in. by 5-in. unit, and both are mounted in a simple rectangular cabinet 22 in. wide by 12 in. high by 13 in. deep. The tweeter unit is centrally mounted with the elliptical to one side with its major axis vertical (this improves lateral dispersion). At the other side comes the comparatively long tunnel and vent. Here lies the secret of the success of this C.Q. Reproducer in the bass register. For the tunnel tunes the air space rather sharply (hence the Q) and it is essential to this design that this tuned frequency should correspond accurately to the surround resonance of the speaker unit (hence the C = controlled).

This is a somewhat tricky business. frequency of the cabinet can be calculated pretty closely from the dimensions; but that of pretty closely from the dimensions; but that of the speaker cone must vary from sample to sample. The achievement of C.Q. Audio is in finding a way in production of adjusting the frequency of each unit to match that of the cabinet.

The success of the method is shown by the fact that I have two Senior Reproducers on test (preparatory to trial for a stereophonic system) and have not been able to detect any difference in performance between them.

The response in the bass is maintained to quite a low frequency: we found a small output as low as 20 c/s. A surprising result for such a small affair. Another unexpected discovery was that our measurements gave no clue to the frequency to which the unit and cabinet were The combination, in fact, behaved in much the same way as a much larger unit. We did, however, detect a small amount of frequency doubling below 100 c/s but it was very small, and certainly we could not hear any effects in actual reproduction.

At the other end of the scale, the response

was extended to well above 10 kc/s and balanced the bass response quite well. It was a little peaky, as indeed was the response lower down the scale in the middle register. But that was not unexpected and not unduly pronounced.

Our opinion of the actual performance corresponded closely with our measurements. We compared it with that of other commercial speakers of roughly the same size and price range, and had no doubt as to its superiority. It stood comparison, indeed, with much more expensive combinations. We fully recommend

TECHNICAL TALK — STYLI

It is now nearly two years ago that I first drew attention to the fact that some of the diamond styli that were being inserted into pickup cartridges in place of the original sapphires would reduce the range of response in the treble by about half an octave.

The reason was that the type of mounting used for the diamonds was more massive than that in use for sapphires and the compliance between diamond and mounting was greater owing to the difference in methods of cementing. In some cases the total stylus mass became 21 times as great for the diamond assembly,

and the compliance nearly twice as much.

Compliances. Perhaps I should interpolate
a warning at this stage. There are two kinds of compliance in a mechanical assembly. The first is between moving parts of the system; this we may call a series compliance, since it corresponds in the electrical /mechanical analogy to a series capacity in an electrical circuit. Such

compliances should as a rule be kept small, the only exception being where a definite value is needed to balance an unavoidable series com-pliance elsewhere. The compliance between a stylus and its mounting is of this type. To have a small compliance here simply means, of course, that the stylus should be fixed to the mounting

as rigidly as possible.

The second kind of compliance is a shunt compliance between a moving part of a system, such as a cantilever assembly, and a fixed part, such as the casing of the pickup cartridge. As a rule, our objective should be to make such shunt compliances large.

Remember, too, that a compliance is the opposite (or more accurately, reciprocal) of spring (or elasticity). If the compliance is large, the spring is small (or flabby); if the compliance

is small, the spring is stiff.

Obviously, if the compliance between a stylus and its mounting, be it a cantilever or

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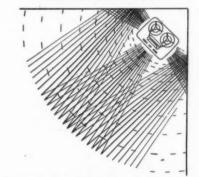
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other form of armature, is large, there will be a loss of transmission between the two, particularly at high frequencies.

High Note Transmission. Now the groove of a record has a compliance which is larger for vinylite or geon than for shellac. This compliance will tune at a high frequency with the total effective mass of the stylus assembly, and this tuning point determines the response of the pickup to high notes. The object of the pickup designer is to make this tuning frequency above the limit of audibility; if it is only just above then there will be a rising frequency response for high notes just below the top audibility limit; if it is well above, then the response is more nearly level. Most designers nowadays try to put the peak at 20 kc/s or above for LP records and the same stylus assembly and mass would lift it to 30 kc/s for shellac discs. Other designers, however, argue that to put the peak too far above the recording limit only adds to background noise; they prefer to put it at 16-17 kc/s and damp it with absorptive material.

Which school of thought do I myself favour? Provided two conditions are satisfied, I favour the second, but if they are not satisfied then I think the first method is safer. These two con-

ditions are:
(1) that the damping should be as nearly as

possible resistive and not have a low compliance;

(2) that it should be symmetrically disposed so that it is the same for stylus displacements to the left or to the right.

As regards (1) a small amount of spring in the damping material is an advantage, so as to centralise the armature in opposition to the overbalancing pull of a magnetic system and/or the overbalancing pressure of the playing weight once the stylus is displaced from its mid position.

Needle Chatter. In pickups, as we know them at present, there is a compliance at the stylus in a vertical direction (at right-angles to the record surface) as well as the lateral compliance of which I have been speaking above. If this compliance is small there will be transmission of vibrations vertically, and the pickup head as a whole will tend to vibrate at double the frequency of the lateral vibrations. There will in this case be "needle chatter" or "stylus talk" an octave higher than the lateral recording. If the electrodynamical design is such that these vertical vibrations also produce an electrical voltage at the pickup terminals, then this voltage will superimpose a second harmonic on the pickup output. Some people may like this frequency doubling effect, but the purist will avoid it: it is like doubling every note with its octave (at a lower volume) on a pianoforte.

This problem of compliance in directions at right-angles to each other will become of even greater importance when stereophonic discs become available: not merely because of the effects of "cross-talk", but also because of the reactions in the form of record wear. Lack of practical experience makes it difficult to talk about such problems with any degree of assurance, but I hope to make a start on a few of them next month, when some of the international agreements, to which I referred in my article last November, should have been completed.

It is known that the styli for stereophonic discs will have to be \(\frac{1}{2}\) mil. in diameter in place of the I mil. for LP discs and 2-3 mil. for coarse groove (78 r.p.m.) discs. This, of course, will lighten the stylus mass, but it will also make the stylus wear (and the cementing) problems

Advantages of Sapphire Styli. Fortunately, the past year has witnessed a great improvement in the fashioning of styli. For sapphires, the flame-fashioning process has superseded the earlier laying process, which had a tendency to leave

fragments of hard diamond dust embedded in the sapphire. The modern process produces practically perfect points—as I have just verified by microscopic examination of the sapphires in the E.V. Power Points that have been sent to me for trial.

Here, again, we have a sort of competition between principle and practice. The effective life of a highly polished, perfectly lapped diamond stylus is reckoned at about 50 times that of a good sapphire (other conditions being as favourable as possible, i.e. when the records are kept dust-free and the carrying arm conditions are satisfactory). But it is much easier to make a perfect sapphire stylus than it is to make a near-perfect diamond. It can therefore be argued with great force that to make sapphire styli so cheap that they can be thrown away long before they reach the end of their theoretically effective life will be more satisfactory than to pin one's faith on the harder wearing properties of a diamond, and to forget or neglect to change it soon enough. In this argument psychology begins to supersede technology, and now that styli assemblies are so easily replaced, the balance of advantage might well go with ease of manufacture.

That, at any rate, seems to be the principle on which E.V. Power Points are based. For in that case the objective is to make not only the styli but the whole cartridge so inexpensive that it can readily be replaced with a new one. As I have already indicated, the first sine qua non is that perfect sapphire points should be consistently and cheaply produced, and that is certainly now the case. The second requirement is that the technique of producing high quality pick up elements cheaply and consistently should be mastered. I doubt whether that could be fulfilled in the case of magnetic elements, and it would be difficult even for Rochelle Salt crystals. The ceramic (barium titanate) elements certainly offer the greatest prospects of success, and it is of these that the Power Points are most ingeniously built up. We shall be reporting more fully later on the samples that have been sent to us. But I can say at once that my present reactions are entirely favourable.

Dismond Styli. But these too, have shown a great improvement lately. It is not so long ago that I noticed some that were supplied in massive brass shanks for soldering, yes soldering, into the cantilever or other armature mounting. Now, however, micro-diamonds are becoming available and some of them have a high degree of polish. I have just examined a Goldring replacement diamond for a Collaro Transcription cartridge, not sent to me direct but taken from a dealer's stock, and found it perfect in shape and polish; and the mounting was of reasonably small mass.

I have already explained the importance of mass. But where does polish come in? Clearly it must be related to record wear, but the effect is much more subtle than one would have thought. It is not merely the frictional effect of the roughness on the groove. In practice, record material dust becomes molten and, mixed with other forms of dust, adheres to the rough surface of the stylus, thus forming a fine abrasive. I was shocked a few months ago to see through Mr. Cecil Watts's apparatus the horrid cinders that were clustering about a rough diamond stylus after a few playings of dusty records. A polished diamond, on the other hand, remained free and clean. Verb. sop.

Practical Advice. Whether you use a

Practical Advice. Whether you use a sapphire or a diamond stylus, you can increase the effective life of your LP records from three to ten times by keeping them scrupulously clean, and making sure that the stylus is replaced before it gets worn. Only examination under a microscope is adequate to detect early stages of wear: by the time it is noticeable to the ear the

damage is being done. So my first piece of advice is that you should find a dealer who can let you see your stylus under a microscope (X100 is adequate, but X200 is better) and make arrangements to take it to him regularly. I have previously advised that the safe life of a sapphire in good playing conditions may be taken to be 25 hours' playing time. I have known some last far longer than that under my own playing routine. So if you are wise, you will have the sapphire examined when you have played, say, 40 LP sides. If your playing conditions are good, nothing will show, and you could go on playing another 30 sides before the next examination. It is worth while to experiment a little on this, but always playing on the safe side. As soon as an appreciable flat shows on the stylus get a replacement and work out for yourself what the probable safe life is under your own playing conditions and divide it by 2 as a guide for future stylus examination.

The same procedure applies equally to diamond styli, but the figures given above for sapphires can be multiplied by 50 for a good, modern diamond.

I have described before the procedure I adopt to keep my records clean: I continue to use a dust bug regularly and I clean each record after playing with Emitex. The Emitex has a lubricant base and seems to help the anti-static from the dust bug to stick to the record: not so quick or effective as Mr. Watts's new Parastat treatment, but a very good second best, and I have accelerated it considerably since I attached a radioactive particle to the dust bug. Unfortunately, the most efficient radioactive materials for this purpose are not suitable for public use. One wants good beta emission plus a long half-life but with negligible gamma emission. However, I have had considerable success recently with materials of satisfactory tolerance and have even improved the efficiency of the Parastat by their use. But that is a story which I must defer for the present.

One other piece of advice. Even those who take a great care of their records often neglect to clean the stylus itself regularly. The small brush which I use for cleaning the plush pad on the dust bug seems to be effective enough; but probably the best method is to use the pith from an alder twig. That is what jewellers use to clean watch bearings.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.

Reverberation in Orchestral Recordings

Mr. Finch's letter in your December issue regarding reverberation and microphone technique impels me to register the opposite point of view.

It seems to me that the most exciting (not necessarily the most realistic) sound is achieved in "pop" records, where instruments and voices are recorded as close as possible to the microphone. Where classical music has been recorded at the greatest distance with most reverberation I have found the quiet passages hopelessly uninteresting and the whole cold and remote. I think, however, the bulk of professional critics are on my side when I say the best Decca Swiss recordings are just the thing and that they greatly helped LP to catch on in the early days.

My reasons?—well, first of all the loudspeaker is in the room with us, and however the music is recorded the sound still emanates from our room. The "closer" the recorded sound,

therefore, the less the aural contradiction and the greater the realism. Secondly, quiet passages maintain their authority in relation to the loud passages and overcome the background noise. Here I would like to say that the dynamic range on records now seems a bit too wide— soft passages get lost. Thirdly, if I go to a live concert and pay a higher price it is reasonable to assume, generally speaking, I shall have a seat nearer the orchestra. Fourthly, reverberation coming from our monaural speakers is the most wmatural of all recorded sound as it shows the "hole in the wall" effect to its greatest disadvantage.

My favourite records from a reverberation, wiscophone technique, dynamic range and volume level point of view?—Decca's La Boutique Fantasque and Petrouchka, both made by Ansermet, the latter work with the Swiss Orchestra, in 1950 !

These have what I call warmth-the most elusive thing of all. Brighton, Sussex.

BRIAN PETERS.

Christmas on Record

May I, through your columns, thank the various Recording Companies for the consider-able increase in the quantity of Carols and other Christmas music made available last year.

It would appear too, that there has been a notable effort to find "new" material, and different settings for well-known words.

Outstanding in the new recordings for Christmas 1957 was the Capitol issue, "Joy to the World", which included a charming one from the Appalachian Mountains called "Jesus, Jesus, lay your head".

Philips, too, in "Christmas in Europe", gave some delightful things.

Let us, please, have some more of these

Let us, please, have some more of these wholly delightful Songs of Rejoicing which are so much part of our Christian heritage, but are not so well known outside their own countries.

Bath, Somerset.

A. B. KINLOCH. Bath, Somerset.

The New G. and S.

Although the "Glyndebourne" records of The Gondoliers and The Mikado have been unfavourably received by many of the critics, the fact remains that these recordings have brought a breath of fresh air into the Gilbert and Sullivan world.

and Sullivan world.

Agreed, The Gondoliers is treated somewhat differently to the D'Oyly Carte version on Decca and is sometimes slower in tempo here and there, but The Mikado has emerged as a fine example of what can be achieved by artists who are not steeped in the old G. & S. traditions. A finer Pooh-Bah has surely never been heard, or a Nanki-Poo with such versawandering minstrel I "—a gem!

Sir Malcolm Sargent's handling of the various

moods to which Sullivan's music is subjected

warrants high praise.

It is to be hoped that more of the Savoy operas will be recorded by the same team. PHILIP BARNES. Croydon, Surrey.

Italian Opera on Disc

It would seem from his Quarterly Review that Mr. Shawe-Taylor is thoroughly bored with recent releases of Italian operas. This attitude is almost incredible to those who, like myself, eagerly await new operatic releases starring Maria Callas, Zinka Milanov, Tito Gobbi and others.

I have listened to records of most of the great singers of the past and, while I recognise that "singing is not what it was", I do not feel that it has declined in quality but that it is different in kind. Bel canto has given way to singing which is dramatically apt; and modern singers, in placing dramatic considerations first, are in

good company, as anyone who has read Verdi's letters will know (see especially his remarks on the casting of Lady Macbeth whom he wanted to "sing badly": "sing badly" in that beauty of tone was to be sacrificed to dramatic expression).

The greatest Italian composer of operas wrote music which required far more than tonal beauty and vocal flexibility. His finest rôles cannot be sung without intelligence and sensitivity as well as vocal accomplishment. It is useless to be able to sing a brilliant Mad Scene in Lucia (surely some of the dullest operatic music ever written) or a scintillating "Sempre libera " if, when you assume the role of Violetta, all you can do is provide a show of vocal brilliance without anywhere suggesting the complexity of the gay, tormented, depraved, noble, desperate creature that she is. many of the great singers were so concerned with vocal flourishes that psychological insight into the character they were creating was of secondary importance.

Who cares about Tetrazzini's trill, or Calvé's third voice (or whatever she called it)? Give me singers who can create a character for me; give me the dramatic intensity of a Callas or a Gobbi. I, for one, will greet every Callas-Gobbi recording with enthusiasm, for, although they are not always entirely successful, their recordare ings always bring a worth-while experience and a new insight into the music performed.

Ebbw Vale, Mon.

T. B. Hodgkiss.

May I register an antipodean protest against Desmond Shawe-Taylor's remarks about the new Callas-Scala recordings. The first releases of this great artist for eighteen months are greeted with complaints about "monotony of casting" and "mass produced effect". Perhaps the reviewer has lost interest in Italian Opera for the moment, but these phrases are particularly inapplicable to Il Trovatore and La Sonnam-bula as I have heard them. The only repeated casting in the sets is Madame Callas, and her completely different approach to these roles is anything but mass-produced. In fact, not since the Callas recordings of Tosca and Lucia have two such diverse heroines come to life for us in her interpretations. D.S.-T. himself admits that von Karajan's approach is masterful paying "strict attention to the composer's detailed markings (to) make interesting many passages which generally seem dull "production indeed.

He prefers the H.M.V. Trovatore since "the splendid tone and noble style of Björling and Milanov out weigh the relatively dull con-ducting". Björling's claim to eminence in this role is undoubted, but Milanov's contribution is that of a "prima donna" relishing her big vocal moments and floating out some lovely notes, but paying little heed to the dramatic requirements of the part. Her difficulty in the florid payages cause her to waste away of the florid passages causes her to waste many of the opera's most important moments. The outstanding example is the Leonora-di Luna, Act IV, duet. Milanov and Warren make nothing of this scene, which I seriously consider nothing of this scene, which is reviously consider very important in the development of the opera's action. Panerai, Callas and Karajan obviously share this view as this passage assumes its rightful place both musically and dramatically in the Columbia set.

One last point is D.S.-T.'s inconsistency

about Karajan. It is only a few months since he was rating Toscanini's Falstaff higher than the Columbia set while allowing that the latter set had the advantages of better principal singers etc.; in other words the conducting of Toscanini outweighed these advantages. Now we have the about-face in reviewing the Trovatore that "not all Karajan's virtues can alter the truth that in Verdi singers count more than conductor" (Toscanini would have

hurled his famous watch at that one!) In case anyone should point out that Trovatore is early (i.e. middle) Verdi and Falstaff is late (therefore quite different) Verdi, let me remind them that Toscanini himself in demonstrating his wonderful Scala forces to the Berlin Festival of 1929. gave both Trovatore and Falstaff. The very popularity and widespread familarity with Trovatore puts an extra burden on our conductor to infuse new life into its performance by getting back à la Toscanini to the actual music as written by Verdi. This Karajan does.

On the subject of the two wonderful record-On the subject of the two would have ings of Falstaff none of the reviewers has ings of Falstaff none as I see it. The H.M.V. set is a very fine concert version of the opera, but the Columbia is a recording of the Scala production with all the extra rehearsals and stage performances to build team work, dramatic unity, and that important intangible "atmosphere".

For one who has never seen the opera performed it is much easier to visualise the characters and their actions while listening to the Columbia set than while listening to its

NORBERT BYRNE. Brisbane, Australia.

Writing about the recently released R.C.A. Pinza recital, Mr. Shawe-Taylor states that these recordings were made in America during the last war. They were made even later 1—at various times during the spring and summer of 1951, three years after Pinza had left the opera stage and had been appearing on Broadway in South Pacific.

The American Columbia Mozart records under Bruno Walter that Mr. Shawe-Taylor also mentions, were made five years earlier in O

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London, N.10. HAROLD ROSENTHAL.

Organ Recitals

Being a collector of organ music, I look forward with interest to your journal each month with its reviews. Like many other people with the same view I love Bach's Organ Works, and I notice that they play an important part in the recitalists' repertoire.

I personally feel that it would be nice to have

a change from this worthy composer, and I look forward to the time when perhaps the record companies can also offer us some works from the great masters, such as we customarily enjoy at Organ Recitals. For example:

Guilmant's Grand Chorus in "D"; Handel's Occasional Overture; Boellman's Suite Gothique; Mendelssohn's War March of the Priests; Sibelius' Finlandia; Lemmen's The Storm (Grand Fantasia in E minor) and Fanfare; Guilmant's March on a Theme of Handel—Lift up your Heads, to mention only a few.

This is only by way of a suggestion, but I This is only by way of a suggestion, Dut 1 feel sure that a LP record with the above works included would prove a good sale, and more especially if performed on fine instruments like we have at Westminster Cathedral or Abbey, or even St. Paul's. Perhaps other organ enthusiasts might like to share my views. Leiston, Suffolk. H. S. PARKER.

Toscanini on Record

There are two letters in your November issue to which I feel I must reply. They are both mainly about Toscanini, one condemning his Falstaff—particularly the orchestral part, and the other lamenting the inadequate recordings that this greatest of all conductors usually received. And what a black mark it is against H.M.V./Victor that it should

have been so.

Re the Falstaff: if Dr. Fenton really thinks that the N.B.C. was an inferior orchestra,

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Britain's Finest Hi-Fi Equipment

We have devoted over 23 years entirely to the design and manufacture of audio equipment and we are proud of our position as leaders in this field. We were the first firm in the world to design and market Amplifiers having a total distortion content as low as 0.1%; a claim which was received with incredulity in 1945, but which was subsequently confirmed by the National Physical Laboratory and has become an accepted world-wide standard.

High engineering ideals have guided our efforts, and Leak Amplifiers have been the choice of the B.B.C., Commonwealth and foreign Broadcasting authorities and Recording Studios, This acceptance by professional audio engineers has led to a demand for Leak equipment from music lovers throughout the world.

On the important question of prices it is appropriate to mention one of the basic principles of Leak design. From long experience and by extreme attention to design details during development work on the pre-production models, we enable our craftsmen to achieve a high output per manhour. The labour costs thus saved offset the increased cost incurred for high grade materials, components and finishes, and this, together with quantity production (made possible only by a world-wide market), explains how quality products may be sold at reasonable prices.

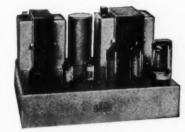
An important Test Report

Independent laboratory tests of the Garrard 301 transcription turntable were recently carried out by Audio Instrument Company Inc., New York, U.S.A., under the direction of Mr. C. J. Lebel (Chairman of one of the groups which prepared the NARTB Standards). It was necessary that the pickup and amplifier system should conform in response to the RIAA—New AES—New NARTB response curve within ± 1db, and in the tests of this excellent transcription unit the components selected for use as complying with this requirement were a Laak tone arm fitted with Leek cartridge and a complete Leak pre-amplifier and power amplifier Model TL/10.
The full test report appeared in the February, 1957, issue of "Wireless World," pages 22 and 23.

The full test report appeared in the February, 1957, issue of "Wireless World," pages 22 and 23.



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nately no recording Londor I hardly know how to begin arguing with him; but, from some of his remarks one gathers, that he does realise what inferior recording can do to the sound of orchestral texture, so I suggest he listens to some of the N.B.C. records, not many, admittedly—in which the orchestral sound is adequately captured, e.g. La Mer, Enigma Variations and the Boito/Verdi Te Deum And personally I would still infinitely prefer to listen to a great conductor, working with what were, admittedly, not always toprank singers (though I can only think of one case-Aida-where he is really badly let down) than to the slick or enervated glossiness on which first-rate recording is so often wasted.

In conclusion I should like to support Mr. Bretherton's plea for reissue of the Toscanini performances with the B.B.C. and the New York Philharm.nic Symphony Orchestras. Capetown. ANTHONY WOODWARD.

Hi-Fi Service Stations

Your excellent magazine is chock full of information on discs and equipment designed to reproduce from 20 to 20,000 cycles. Each month some new advertiser opens a demonstration room, style contemporary, designed to sell the latest ultimate in High Fidelity reproduction equipment. But if you have already bought last year's "ultimate" and it is now not quite so high in fidelity, and you are not yourself an audio consultant or electronic engineer, where can you have your sick equipment serviced?

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Denham, Bucks. RAYMOND G. POULTON. Mr. Poulton has evidently been unfortunate in his choice of dealer. It is always wise to buy equipment from a firm whose service arrange-ments are guaranteed. There are such firms, particularly in the Home Counties. We could name several within reasonable distance of Mr. Poulton's address.

We regret, however, that many more are needed and would like to be able to compile a sort of directory of reliable service arrangements. It will take time, but with co-operation from both readers and dealers it ought to be possible.

[We invite comments, from dealers particularly.-Ed.]

Correction

There is a letter in the December issue of THE GRAMOPHONE from Phyllis Spurr, London, N.W.8. A number of people have assumed that I am the writer of that letter, but I should like to make it clear that this is not so.

As I have taken part in many of the B.B.C. forenoon programmes I am hardly likely to refer to myself and my colleagues as amateurs. Neither should I criticise the Decca engineers, who have always given myself-and my critics -complete satisfaction with the balance in the recordings I have made. Having been associated with such a fine recording of Amarilli as that made by Suzanne Danco I should not wish to make comparisons.

In conclusion may I add that I have unfortunately not had the pleasure of hearing any recordings by the artist Irma Kolassi.

PHYLLIS SPURR. London, N.W.8.

STOP PRESS

The following is the text of a Press Release received from E.M.I. Records Ltd. at the time of going to press.

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Public interest in the stereo record has been growing recently and we thought you might be interested to know of the progress which has been made in this field by E.M.I.—the world's largest record company.

The two known methods of recording stereo on discs are both based on a specification patented by E.M.I. as long ago as 1931. For many years it was not possible to develop this technique because the shellac record and the playing equipment then available were too crude to give satisfactory reproduction. The advent of the P.V.C. based record and the great strides which are being made in high fidelity reproduction, together with intensive research work, have made it possible now to consider stereo discs as a commercial possibility. E.M.I.'s work in building up a library of stereo tapes during the past few years-the tape used by the B.B.C. in its recent test broadcast of stereo on radio was one of them-means that E.M.I. already has the material for supplying the public with a range of music on records in the new medium.

But it is no use putting stereo discs on the market-E.M.I. could do that tomorrow-until the means of playing them is available in a form and at a price acceptable to a worth-while section of the public.

Work on perfecting a suitable pick-up for a reproducer which will play both stereo and ordinary records is progressing well in E.M.I. technical design departments in Britain, Europe and America.

Although, therefore, it will probably be some years before stereo discs are available in the same wide range as ordinary monaural records under the H.M.V., Columbia, Capitol and other marks, the stage is almost set for a small but growing number to enter the marketprobably in about twelve months time.

"The Gramophone" Exchange & Mart

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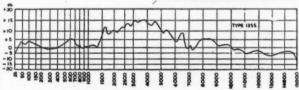
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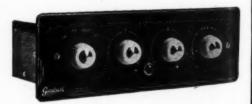
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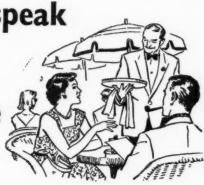
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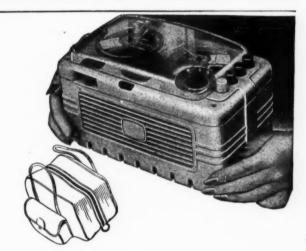
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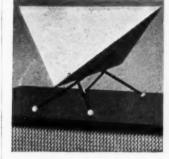
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